

COLLEGE ART JOURNAL

UNIVERSITY
OF MICHIGAN

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JAN 29 1957

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FINE ARTS
READING ROOM

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WINTER 1957

XVI 2



Krishna and Parvati

MESSAGE FROM THE PRESIDENT

Since this copy of the Journal will reach you shortly before we assemble for the annual meeting in Detroit, I thought it might be of interest to bring the members of the Association up to date on some of its affairs since our last meeting.

As previously reported, the College Art Association, in collaboration with the American Federation of Arts has selected and assembled two exhibitions for foreign showing; one on college and university art museums, the other on paintings by college students. Charles Parkhurst of Oberlin College was in charge of the selection and assembly of the first, and has since accompanied it to Europe, where it was first shown at Malmo, Sweden on June 30. Since then it has gone to Utrecht in Holland, and to Birmingham, England. Some ten thousand visitors saw the exhibition in the first fifty-two days of its tour—a very remarkable number. Its reception has been most favorable and a number of requests for additional showings have been received.

The student show, assembled under the direction of Alden Megrew of the University of Colorado, was divided into three sections, two of which are already abroad. One opened in Athens on September first and is to go on to Turkey and other points in the near East, ending, we hope, in Europe. The other opened on the same date in Seoul, and will travel to points in Asia, the Philippines, and Australia. The third show is eventually destined for South America. The Association's thanks go not only to Messrs. Parkhurst and Megrew, but to all who helped on the project and especially to Henry Hope, the over-all chairman for the entire undertaking.

Last year a Special Planning Committee was appointed to look carefully into the functions and purposes of the Association with a view to making proposals for improvements. This committee has been active, and after drawing up a rather lengthy list of ideas and suggestions, decided that the next step in carrying out the duties assigned to it, must be an effort to secure funds for an intensive survey of the status of art teaching, practice, and research in American colleges and universities on which future recommendations could be based. Work on the content of an appeal went on during the summer, and we hope that further progress can be reported by the time of the Annual Meeting.

It is a pleasure to report that the sum of fifteen hundred dollars has been given to the Association by Mrs. Arthur Kingsley Porter to establish a prize for excellence among the articles published each year in the *Art Bulletin*. We anticipate additional contributions to this fund, and a committee is being formed to establish the regulations which will govern its award. It is the desire of the Association that this prize be named after Mrs. Porter's husband who was himself not only a great scholar, but an inspiration to the younger art historian who learned so much from him. Further details will be announced at the meetings in January.

May I urge you all to make every effort to come to the meeting in Detroit? The program promises to be of unusual interest to both artist-teachers and art historians, and I hope we may have a large attendance.—Joseph C. Sloane

COLLEGE ART JOURNAL

XVI 2

Contents

Page

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Message from CAA President

Inside Cover

92

Program 45th Annual CAA Meeting

95

Third Art Film Festival

96

Bronzes from India

Samuel Eilenberg

100

Folk Art in Orissa

Dorothy Norman

109

Contemporary Painting in Bombay

G. M. Butcher

118

Contemporary Art and the Orient

Robert B. Hawkins

132

Paul Klee and the Art of Children

Ellen Marsh

146

General Education for Art Students

Kenneth E. Hudson

156

Reflections on the Biennale

John Lucas

158

News Reports

General

159

Personnel

160

Exhibitions

163

Immaculate Heart College

165

Book Reviews

165

Books Received

179

*N
1
07
return
to file art*

45TH ANNUAL CAA MEETING

With Society of Architectural Historians

Detroit, Michigan, January 24-27, 1957

PRELIMINARY PROGRAM

Thursday, January 24, 9:30-11:00 a.m.

1. CAA—American Painters and Europe: A Century of Attitudes. Detroit Institute of Arts. Chairman: William H. Jordy, Brown University. Speakers: Frederick A. Sweet, Art Institute of Chicago, "The Expatriates: The Lady from Philadelphia, the Bachelor, and the Butterfly"; Loren Mozley, University of Texas, "Andrew Dasburg: Artist and Influence of the 1920's"; Otto Wittmann, Jr., Toledo Museum of Art, "Americans in Italy; Mid-Century Attitudes, 19th and 20th Centuries"; Edgar P. Richardson, Detroit Institute of Arts, "The Archives of American Art at the Detroit Institute of Arts."
2. CAA—Mediaeval Art. Detroit Institute of Arts. Chairman: George H. Forsyth, Jr., University of Michigan. Speakers: Pieter Singlenberg, Oberlin College, "The Water of Siloe that go with Silence, a Contribution to the Iconography of the Etchmiadzin Diptych"; Robert Branner, University of Kansas, "Villard de Honnecourt and his Successors"; James R. Johnson, Western Reserve University, "Recent Observation in Mediaeval Stained Glass"; Erica F. Cruikshank, Dumbarton Oaks Research Library and Collection, "Byzantine Silver in the 6th and 7th Centuries"; Marvin Chauncey Ross, Washington, D.C., "Riha-Stouma Treasure of Byzantine Silver."

2:30-4:30 p.m.

1. CAA—Renaissance Art. Detroit Institute of Arts. Chairman: Creighton Gilbert, Indiana University. Speakers: Mirella Levi d'Ancona, Wildenstein and Co., "The Emergence of Renaissance Style in Florentine Illumination"; Paul F. Norton, Pennsylvania State University, "The Lost Cupid of Michaelangelo"; Craig Hugh Smyth, Institute of Fine Arts, New York University, "The Dossi and Bronzino at Pesaro"; Winslow Ames, Springfield, Missouri, "The Drawings and Tapestries of Antoine Caron."
2. CAA—Modern Art. Detroit Institute of Art. Chairman: William C. Seitz, Princeton University. Speakers: Robert L. Herbert, Yale University, "Seurat and Jules Chéret"; Herschel B. Chipp, University of California, Berkeley, "'Orphism' and 19th-Century Color Theories"; Joseph C. Sloane, Bryn Mawr College, "De Chirico and Italy"; Katharine Kuh, Art Institute of Chicago, "Have We Won Our Battle Too Well?"

195

3. SAH—New Lights on Early American Architecture. Detroit Institute of Arts. Chairman: Carroll L. V. Meeks, Yale University. Speakers: Marian Caffi Donnelly, "New England Meeting Houses in the 17th Century"; Ernest Connally, "The First European Building on the Gulf Coast"; Frederick Nichols, "New Light from Georgia"; Anthony N. B. Garvan, "Architecture as a Repository of Custom"; Abbott L. Cummings, "New Light from New England."

5:00 p.m.

1. CAA—Guided tour of the new Community Art Center at Wayne State University.

8:00-10:00 p.m.

1. CAA—Aesthetics and Art Criticism. Sheraton-Cadillac Hotel. Chairman: Milton Nahm, Bryn Mawr College. Speakers: John Alford, Indiana University, "Creativity and Intelligibility in Le Corbusier's Chapel at Ronchamp." Comments by Milton C. Nahm; Jerome Stolnitz, University of Rochester, "On Educative Criticism in the Arts." Comments by Lucius Garvin; Bernard C. Heyl, Wellesley College, "The Critic's Reasons." Comments by S. Lane Faison; Thomas Munro, Western Reserve University, "The Criticism of Criticism: An Outline for Analysis." Comments by Ranson R. Patrick.

2. SAH—Joint Session with Members of Detroit Chapter, American Institute of Architects. Detroit Institute of Arts. Chairman: Paul Norton, Pennsylvania State University. Speakers: Ralph W. Hammett, "Detroit's Contribution to Machine Age Architecture"; Winston Weisman, "Functionalism in Mid-19th Century Philadelphia"; Edgar Kaufman, "Sullivan's Ornament and Art Nouveau"; Hans Huth, "South German Rococo."

Friday, January 25, 9:30-11:30 a.m.

1. CAA—Oriental Art. Detroit Institute of Arts. Chairman: J. LeRoy Davidson, The Claremont Graduate School. Speakers: Richard Edwards, Washington University, "The Importance of Li T'ang"; Ellen D. Patsy, University of Georgia, "Japanese Art During the Last Seventy-Five Years"; Nelson I. Wu, Yale University, "Tolerance of Eccentrics in 17th and 18th Century China"; Walter Spink, Brandeis University, "The Dating of Early Indian Cave Temples."

2. CAA—Latin American Art. Detroit Institute of Arts. Chairman: Harold E. Wethey, University of Michigan. Speakers: Donald Robertson, University of Kansas, "The Maguey-Paper Plan of Mexico"; John McAndrew, Wellesley College, "A Mexican Open-Air Church of the 16th Century"; Robert C. Smith, University of Pennsylvania, "Antônio José Landi, an 18th-Century Bolognese Architect in Brazil"; David W. Scott, Scripps College, "The Controversy over the Origins of Modern Mexican Painting."

3. SAH—Redefinitions of Styles. Detroit Institute of Arts. Chairman: Richard Krautheimer, New York University. Speakers: Frank Brown, "Roman Architecture"; Bates Lowry, "High Renaissance Architecture"; Wolfgang Lotz, "Late 16th-Century Architecture"; Vincent Scully, "Architecture of 1870-1930."

2:30-4:30 p.m.

1. CAA—17th and 18th-Century Art. Detroit Institute of Arts. Chairman: Robert R. Wark, Henry E. Huntington Library and Art Gallery. Speakers: Julius S. Held, Barnard College, "Van Dyck's Portrait of Charles I in the Louvre"; Charles Seymour, Jr., Yale University, "Vermeer's Use of the Camera Obscura"; Robert Rosenblum, Princeton University, "The Origin of Paintings; A Problem in the Iconography of Romantic Classicism"; Albert S. Roe, University of Pennsylvania, "William Blake's Drawings of the Last Judgment."
2. CAA—Is Fine Art A Dying Profession? Detroit Institute of Arts. Moderator: Alton Pickens, Vassar College. Speakers: Leo Steppat, University of Wisconsin; George M. Cohan, Northwestern University; Stephen Greene, Princeton University; Ham Holtzman, Brooklyn College.
3. SAH—Aspects of Architectural History. Detroit Institute of Arts. Chairman: Barbara Wriston, The Museum of Fine Arts, Boston. Speakers: Anna Rutledge, British West Indies Types and Scale; Contrast and Detail"; Barry Hannonan, "Divagations on the Picturesque in American Architecture"; Robert Alexander, "The Public Memorial and Godefroy's Battle Monument"; Earl Rosenthal, "A 16th-Century 'Copy' of the Holy Sepulchre"; James H. Slayman, "The Square Court House in Ohio, Indiana and Illinois."

5:00 p.m.

1. SAH—Tea at Detroit Historical Commission; Exhibit of drawings and photographs of French habitant dwellings of the Mid-West.

7:30-10:30 p.m.

1. CAA and SAH—Banquet, Sheraton-Cadillac Hotel. CAA and SAH Book Awards announced. Speaker: Rudolf Wittkower, Columbia University, "S Maria della Salute Scenographic Architecture and the Venetian Baroque."

Saturday, January 26, 9:30-11:30 a.m.

1. CAA and SAH—Changes of Taste in the Third Quarter of the 18th-Century. Detroit Institute of Arts. Chairman: Henry-Russell Hitchcock, Smith College. Speakers: Thomas J. McCormick, Jr., Fleming Museum, University of Vermont, "The Importance of the Clerisseau Drawings at the Hermitage for the Early History of the Classical Revival"; Hylton A. Thomas, University of Minnesota, "Piranesi and the Change in the Representation of Ruins"; Marcus Whiffen, Colonial Williamsburg "Transatlantic Communications: Taste and the Time-Lag in Anglo-American Architecture"; Franklin M. Biebel, Frick Collection "Madame Du Barry and Fragonard's Progress of Love."
2. CAA—Should There be Professional Standards for the Artist? Detroit Institute of Arts. Moderator: Ralph L. Wicksier, New York State University Teachers College, New Paltz, N.Y. Speakers: Daniel Shapiro, Bennington College; John Alford, Indiana University; Albert Mullen, University of Michigan; Rudy Pozzatti, Indiana University; Ad Reinhardt, Brooklyn College.

2:00 p.m.

SAH Bus Tour of Detroit, Continuing to General Motors Technical Center (exteriors only), Cranbrook and Grosse Pointe.

Sunday, January 27, 9:30 p.m.

All day Bus Tour to Dearborn and Greenfield Village, return via Ann Arbor with stop at the University of Michigan.

Optional visit to the Toledo Museum of Art, Toledo, Ohio.

(Note: Various committee meetings are not listed here. See official program—Ed.)

Third Festival of the Art Film in America

On April 26, 27 and 28, 1957, the Third Festival of the ART FILM IN AMERICA will take place in the Metropolitan Museum in New York, under the joint sponsorship of the American Federation of Arts and the College Art Association. A grant by the Rockefeller Foundation has made this festival possible.

On the insistence of the College Art Association, a preponderant place will be given to the *film on art* and to its qualities as an educational and cultural medium. In addition to film showings which will be held during the late afternoon and in the evening and which will be open to the public, there will be morning and afternoon discussion sessions on problems relating to the making, use and distribution of the film on art in colleges, museums, schools and in adult education, as well as to the various concepts which govern its

production. American, Canadian and European producers, distributors and users will be invited. It is expected that the majority of the films to be shown will be sent from Europe. Questions of international cooperation and those bearing on the future development of the medium will therefore be subjects of thorough discussion.

The Chairman of the Festival is Mr. Sidney Berkowitz, well known as the promoter of the first Festival at Woodstock and the second one at Hunter College in 1951 and 1952 respectively. Professor Theodore Bowie of Indiana University will serve as Vice-Chairman in charge of the discussion program. All inquiries and suggestions about films and subjects for discussion should be directed to him.

Members of the CAA will receive full information in printed form some time in early Spring.—THEODORE R. BOWIE



Parvati 1



2 Krishna

BRONZES FROM INDIA

Text by Samuel Eilenberg

Photographs by Homer Page

The art of bronze casting in South India is primarily a religious art. The larger pieces (15" and up) were kept in temples and used for processions a few times a year. The smaller pieces were used for home worship or for votive offerings. The images represent various gods of the Hindu pantheon, each in a definite iconographical attitude; every detail has definite meaning to the believer. The

Parvati

1. The standing goddess (20" high, 16th century) is Parvati, consort of Siva. She represents the ideal of female sensuous beauty. She is generally placed to the left of Siva and her beauty thus sets up a contrast with the severity and dignity of the Siva image.

Krishna

2. The dancing figure (17½" high, 14th century) represents Krishna, the most important incarnation of the god Vishnu, as a five year old boy dancing with joy. Joy is the main theme of this work.

attitudes and proportions were very strictly prescribed by scriptures; it was thus a challenge to the artist to produce a piece at the same time iconographically correct (and thus suited for worship) and also beautiful. In the form we see it here the art existed at least from the ninth century A.D. and continues to date. The high period is generally considered to have lasted until around 1400. Good and poor artists, however, existed in all periods, and the merits of a piece should not be judged just by its age, which is largely a matter of guess.

Although generally referred to as "bronzes," the statues are virtually pure copper, solid cast by the *cire perdue* method. The pedestals are cast separately and are hollow.

The mere fulfillment of iconographical requirements was not sufficient for a good artist. A successful piece of South Indian metal, sculpture had to have a dominant mood, such as: dignity, power, contemplation, devotion, joy, or beauty. The degree to which the artist succeeded in portraying the proper mood should be the main criterion for any judgment of his work.

Professor Eilenberg is a distinguished mathematician on the faculty of Columbia University. His interest in Indian Art dates from the winter of 1953-54 when he spent several months in India as a Visiting Professor. The two bronzes illustrated here are from his collection which has been assembled in Europe and the U.S.A. during the last two years.



Parvati 3 4 Krishna



Parvati

3. The iconographical prescriptions frequently imposed anatomical distortions upon the artist, the most striking example being the multiple arms on all major male gods. On this figure of Parvati the pendant arm reaching the level of the knee was a "must" for an image in this particular attitude. Other distortions are due to the artist's idealized concepts of beauty. This accounts for the exaggeration of the hip and the slimness of the waist of this figure.

Krishna

4. According to legend, this figure represents Krishna stealing a ball of butter from his mother, Yashoda. In later images—from the 17th century onward—he generally represented dancing with a ball of butter in his right hand.

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Krishna and Parvati (Cover photograph)

5. Very seldom do the facial features of the images correspond to the ethnical type of the Tamil country. Models were not used and the features were usually idealized. The profile of Krishna is conventionalized, while the profile of Parvati is ethnically more correct (see front cover). The disc at the back of the head was initially a kind of halo, but later was found useful to attach flower garlands and decorations which the deity carried during processions.



6

6. The use of ornament to accentuate form is typical of Indian sculpture. While the torso is always bare, jewelry and ornamentation worn on the body suggest the roundness of the form. The disposition of limbs in relation to the body or to each other, seems to indicate an awareness on the part of the artist of the significance of "negative" space. In the case of our Krishna, this appears clearly in the "parallelism" of the legs. In the case of the Parvati, note the intentional relation between the pendant arm and the loop at the hip (below).

FOLK ART IN ORISSA, INDIA

by Dorothy Norman

By a happy chance I arrived in Orissa shortly before one of the year's most important events: the Hindu *Holi*, or spring Festival,¹ reminiscent of all spring festivals of all civilizations of all times.

Orissa itself is a large, disturbingly beautiful Indian state, south of Bengal, north of Madras, bordering the sea. It is famed for its unspoiled landscape, its numerous holy places, its exquisitely carved ancient Hindu temples, the imaginative quality of its traditional crafts.

The way, however, in which its touchingly lovely little thatch-roofed, thick-walled houses, along such quiet roadways as those between Bhubeneshwar, Pipli, Konarak and Puri are decorated, in accordance with one traditional religious custom or another, is, unfortunately, far too little known outside the immediate vicinity.

What strikes one most forcibly as one travels along these roadways is that, whereas no art in the great tradition has been created in the area for centuries, the religious folk art painted on the walls of the houses by the people who live in them, like the hand-woven textiles and other forms of folk art created in the region, continue to have both extraordinary vitality and beauty.

That there is now no art in the great tradition is by no means due to the fact that there are no longer any professional artists of skill in Orissa. On

Mrs. Norman, whose article on John Marin appeared in our summer issue of 1955, recently travelled in India taking many photographs of architecture and folk art. She wishes to express her debt to the late Asaf Ali, former Governor of Orissa, to Dr. Stella Kramrisch, noted art historian, and to Alain Danielou, an authority on Hindu philosophy for valuable suggestions in connection with this article.

¹ This festival is celebrated in different ways, in different parts of India. In and around Delhi, celebration is in the nature of a saturnalia, attended by frolicking. In the north of India, on the final day of the festival, the day of the full moon, bonfires are made in towns and villages. Sacrificial offerings of the first yield of the crop (as well as such objects as dried fruit and nuts, or even old rags) are consigned to the flames. In such instances the festival becomes a kind of symbol of spring cleaning. In general it is preceded by several days of merrymaking, during which the faces of friends, and any others one may happen to meet, are smeared with red and yellow powder; colored water is sprinkled on passers by. (This is done in imitation of the female devotees of Lord Krishna originally are said to have done amongst themselves.)

the contrary, such artists continue to exist in abundance. Rather, one discovers that there is no great art because the structure of society has changed so radically—there being, at present, no patronage for art comparable to that which existed in the past. Indeed, the persistence of so many traditional skills seems entirely remarkable when one considers that although the final conquest of the region by the Muslims was not completed until the 16th century, its great religious art reached its zenith as long ago as the 13th century.

Despite the Muslim conquest, however, and despite the decline of Hindu art at the most sophisticated, most highly developed level, popular preoccupation with traditional Hindu symbols has persisted in Orissa, regardless of all vicissitudes. Similarly, whether Buddhists or Brahmanical Hindus have been in the ascendancy, and even irrespective of Muslim influence, there are certain basic symbols that have continued to have significance not only in Orissa, but throughout India as well. They reappear in the religious art of virtually all traditions—many of them even in Muslim art itself—and in every medium.

The symbols used by the Hindus in Orissa at the present time are entirely traditional. They are essentially the same as those utilized by Hindus throughout India over the centuries. One cannot, however, set a precise date with respect to when they first began to be employed or to have religious significance, either in Orissa, or in India as a whole.

Ancient Hindu writings, dating back to three or four centuries before Christ, mention Orissan frescoes. Orissan wall-paintings from the second century B.C. are still preserved, and it is clear that even at that early date the symbols used already had traditional meaning. What is not known is when they began to have that meaning.

One has no feeling that any attempt is now being made by those who create the paintings on the walls of the houses of Orissa—or that any effort has been made over a long period of time—to develop new techniques, or to "improve upon" the most simple and elementary methods of rendering the symbols still in use. Rather, it is as though there were no other purpose in mind save to create those images that continue to have the greatest meaning, as faithfully and directly as possible, in the most straightforward, traditional fashion.

One cannot, of course, compare the fugitive and highly simplified forms used in connection with ceremonial occasions in Orissa today, with the great and monumental works of art created in the region in the past. But, as can be seen in the accompanying photographs, it seems quite evident that present-day religious folk art in Orissa is infinitely more healthy, and is executed with far more reverence and meaning, than is most of the contemporary art, other than textiles, produced in the same area by professional artists, despite the talent and skills of the latter (who seem to lack only the opportunity to develop to their fullest potentialities.)



Fig. 1. Ceremonial Umbrellas, Orissa. All photographs are by the author.

The *Holi Festival*, which is to be observed in Orissa, begins five days before the *purnamasi* or full moon. It continues until several days thereafter.

The occasion is celebrated by the carrying of idols, the beating of drums, the playing of music and the singing of the story of Krishna (one of the best beloved and most celebrated of Hindu divinities).

Processions gather at scheduled places at scheduled times. They disperse after there has been music and *bbog* (the offering of food to the gods, accompanied by various traditional ceremonies).

Ceremonial umbrellas, plain, or in brilliant colors such as red, purple and yellow, combined with black and white (fig. 1), are carried on poles of approximately eight feet in length. (In the East the umbrella is traditionally a part of the paraphernalia of royalty, and is customarily carried in processions of deities, kings and heads of religious orders.)

As for the clear, vivid wall decorations, they are painted by the women who live in the houses, on such auspicious or happy occasions as festivals and marriages (a practice common among Hindus in this particular region).

Since white is considered to be the sign of Lakshmi—goddess of wealth—and is therefore auspicious, it predominates in the paintings. Often a combination of red and white, or black and white is used, the colors black and red being easily available, and extraordinarily effective when combined with

Fig. 2. House on road to Pipili.



white, against the pale mud-plastered walls of the houses (fig. 2).

Fan-shaped and circular forms, representing sheaves of rice plants, are among the most common ones to be found in the decorations. The semi-circular forms represent stacks of paddy sheaves or loose paddy; the long bunches, paddy plants. In the detail reproduced (fig. 3) the paddy sheaves appear supporting a triangular figure representing the symbol of the female principle, emblem of fecundity.²

²The inverted triangle represents the Yoni or female organ. It is the symbol of Shakti, the Female Principle of Divine Energy. It is used as an emblem of Fecundity and Prosperity. It is an essential element of all yantras or magic diagrams.

Fig. 3. Detail of wall decoration showing symbol of the Female Principle.



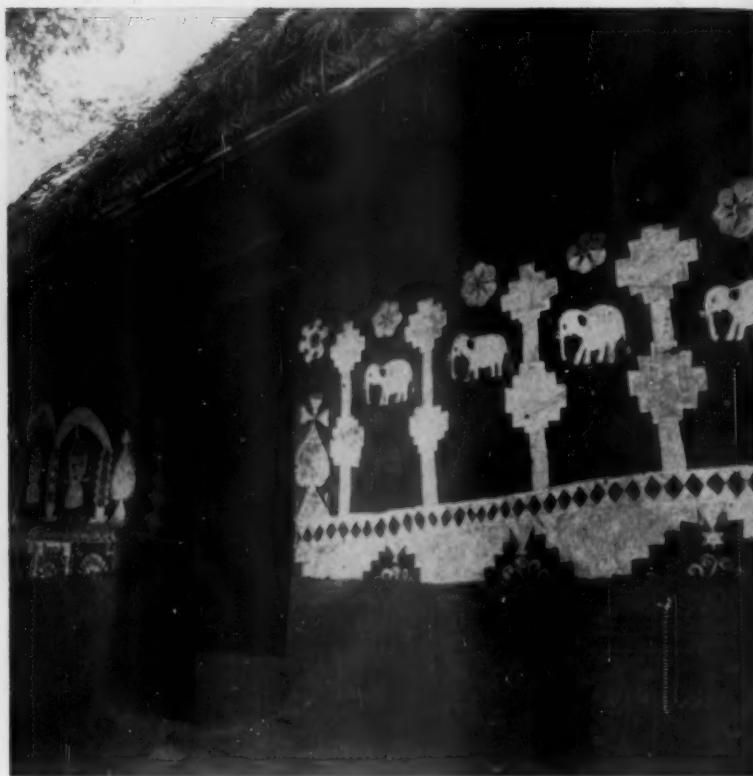


Fig. 4. Detail of wall decoration showing elephants, symbol of the Goddess of Wealth.

The lotus—decorative in itself, and invariably an auspicious symbol in India, with numerous petals arranged in concentric circles—is to be found in many of the paintings, as are birds, elephants, and vessels bedecked with leaves and fruits—the latter being the *Purna Kumbha*, or brimming vessel, equivalent of the horn of abundance, or fulfillment of all desire. The elephants (fig. 4)—like the color white—are symbolical of the goddess of wealth.

Preoccupation with the elephant may be said to stem from purely realistic considerations, or, conversely, one might say that, originally, such considerations themselves gave rise to legend. In any event, since Orissa, like so much of India, is a land of forests, in which elephants happen to abound, it is perhaps only natural that these wise and impressive animals, at once so majestic and useful, should play so great a role in both myth and art. It seems only natural, also, that Orissa's kings should have been known as

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105



Fig. 5. Lion at entrance to Temple, Orissa.

masters of elephants, and that even to this day the elephant should be regarded as an auspicious symbol. (Indra, according to legend, the King of Heaven, ever rides on a white elephant, symbol of worldly power. Ganesh, god of wisdom, and remover of all obstacles, is propitiated when any undertaking of importance is to be embarked upon. There are, in addition, various other legends pertaining to the elephant in Indian mythology. But since Lakshmi, goddess of fortune, is herself usually accompanied by white elephants, considered to be symbols of prosperity, it is in this context that they are painted on houses in Orissa.)

The symbol of the lion (fig. 5), which adorns entrances to Hindu temples in Orissa, and is often shown mounted on a crouching elephant, is traditionally the vehicle of Shakti, the Divine Energy or Power, consort of the god Siva. Although the elephant is an emblem of wealth and worldly power, the lion is considered to be the sole animal that can kill it.

When shown crouching on the neck of the elephant, the lion is said to represent either the mastery of power or riches, or the conquest of spiritual over worldly power. The elephant, being sometimes used as the symbol of wisdom and intelligence, is a *Brahmana*—a priest. The lion, on the other hand, is a *kshatriya*, or warrior.

Although the symbols of both lion and elephant existed long before the rise of Buddhism, since all symbols may at times be utilized to represent

incidental "incarnations" of the basic ideas they represent, it so happens that, according to one interpretation, when the Brahmanical religion replaced Buddhism in Orissa, the Brahmanical kings are said to have adopted the symbol of the lion to represent the conquest of Buddhism by Brahmanism. Thus the lion often is shown mounted on a crouching elephant.

According to a quite different interpretation, however, a lion placed on an elephant scarcely can be regarded as a representation of the conquest of Brahmanism over Buddhism, but quite the reverse, since Buddhism is itself considered to be a *kshatriya* revolt against the priestly order. In any event, the two symbols, like so many others in India, can at least be seen to be polivalent.

The lion, like the elephant, being also a lord of the forest and king among beasts, appears again and again as a symbol in Indian art, whether in one tradition or another. Buddha is himself sometimes referred to as *Sakya Sinha*, or the lion of the Sakya race, since he belonged to the warrior (*kshatriya*) caste. *Nrisinha*, an incarnation of Vishnu, assumes the form of a man-lion, to deliver the world from the tyranny of an arrogant demon.

Although such a wall as that shown in the detail of the doorway (fig. 6) is essentially decorative in effect, the three figures represent idols worshipped by those who follow the cult of Jagannath—Orissa, in particular, being the land of the god Jagannath—said by his followers to be Lord of the Universe, or, more properly, the Universe itself, personified.

Those who follow the cult of Jagannath claim that this god symbolizes the most ancient and yet the "most rationalistic idea about the basis, the beginning and the manifestation of man and the Universe ever conceived in the worship of a personal God."³

Worshipped in various representations, the three forms of Jagannath (fig. 6) are Balabhadra (left), brother of Jagannath, painted white with black eyes; Subhadra (center), sister of Jagannath and Balabhadra, generally colored yellow, and without hands and feet; and (right), Jagannath himself, most often depicted in black—his eyes being represented as large black round orbs within a larger white circle.

According to one interpretation, Balabhadra is an equivalent of Jagat or the Universe; Subhadra a plus sign; Nath the Lord; the three together adding

³ *The Cult of Jagannath*, by Pandit Nilakantha Das. Submitted to the Indian History Congress, Twelfth Session—Cuttack, 26 December, 1949. Published by Nabaliharat Granthanala, Cuttack.

The Hero-god Krishna is but an incarnation of Jagannath, or Vishnu—the three major gods in the Hindu triad, or union of three gods, being Siva, Vishnu and Brahmā. Krishna is quoted as having said, "All this universe has been created by me. All things exist in me." In the sacred book, *Mahābhārata*, Arjuna addresses Krishna as "the supreme universal spirit, the supreme dwelling, the eternal person, divine, prior to the gods unborn, omnipresent."

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107



Fig. 6. Wall decorations showing three forms of Jagannath at left of door. Jagannath is depicted in the figure nearest the door. Subhadra, the sister, is in the center and Balabhadra, the brother, at extreme left.

up to Jagannath, Lord of the Universe. In this version white is said to represent the universe, which is manifest; the plus sign is equated with the female form, signifying the highest feminine qualities or virtues such as beauty, kindness, love; the omnipotent Lord, being indescribable, is pictured in black.

The idols have no feet and only a semblance of eyes, mouth and arms. This is meant to indicate that the Lord of the Universe hears everything, sees everything, does everything, even though he has no eyes, no ears and no arms, participating in all things without need of the ordinary senses.

According to legend the deity Brahma promised to make the image of Jagannath famous by giving it eyes and a soul, and by acting as high priest at its consecration.

Although a variety of other interpretations are given—both with respect to the idols, and the manner in which they are painted—all refer to the three fundamental tendencies of Nature: ascending (*Sattva*, white), expanding (*Rajas*, red or yellow), descending (*Tamas*, black), by the relative predominance of which all the kinds of things and beings are said to be conditioned.

The three figures appear again and again in almost every town and village in Orissa, and, in some sections, even in almost every home.



Fig. 7. Molded figures on building in a town in the state of Orissa.

Decorative relief sculpture is found on many buildings in the towns of Orissa.

The detail reproduced (fig. 7) shows a deity with three devotees on either side. The subject matter is typical of the way in which various legends are represented, with figures placed in a row. Although the figures were made by trained craftsmen, they are much inferior in quality to the folk art to be found in the villages, and along country roads.

In another example, figures, human above and serpentine below, stand upon a hood, which is in turn mounted on a several-headed snake, generally believed to be the king of snakes, Vasuki.

According to one interpretation of the legend represented, while Krishna was attempting to kill the serpentine monster, his wives pleaded with him to spare its life.

Although it is possible to interpret almost all of the symbols used in a variety of ways, one thing becomes clear as one traverses Orissa: the way in which the arts have evolved there seems somehow to unify nature, people and an attitude toward life, and with reverence. The way in which symbols are used in Orissa seems somehow to fulfill a primary function of art. Modes as are the fugitive paintings on the walls of the modest houses, they symbolize direct participation in ritual that has vital meaning for the occupants of the houses. The paintings are in no sense self-conscious, vicarious attempts to be folk art, symbolical, spiritual or *neo-primitive*. They are, in truth, authentic and beautiful religious folk art of an extraordinarily high order.

CONTEMPORARY PAINTING IN BOMBAY

G. M. Butcher

Bombay is one of the few cities of Asia where there is a lively contemporary movement in painting. It is a mixture of the tensions of East and West, of contemporary versus academic, and of old and new—all precariously held together by a still uncertain nationalism.

Bombay's position as India's window to the West has always determined her peculiar importance to Indian life and culture. In the 19th century, the academic taste of London flooded in to subvert nearly all the educated classes. As a counter to this, the rising nationalism of the early years of this century inspired a nostalgic revival of the supposed forms and sentiments of India's past. There was also a turn for inspiration to the crafts of the peasant. Perhaps it is fortunate that the newer influence of 20th century Western painting has been a limited one, mostly confined to a few books of coloured reproductions and an occasional study tour to Paris or Rome. The younger painter's interest has been aroused but without threat to his new national consciousness.

India is not only poverty and maharajas, snakes and elephants; she is, above all, what her own nationalism is still most afraid she is not: the land of the living Hindu tradition. This was never broken by the long years of British sovereignty, whatever the clash and glitter where the two traditions touched. The two streams remain unresolved, just as that earlier impact from the West, Islam, has also remained outside the main tradition. This persistence of the Hindu tradition, alongside the two streams from the West, is the promise of future greatness.

India's present heritage, however, is less than awe-inspiring. A price has been paid for this persistence of integrity. The landscape of India is littered with the tarnished products of minds divided against themselves. Everything recently "modern"—from architecture to university curricula—spells its own appalling story.

But political freedom has set in motion a powerful re-thinking, in which the service of nationalism increasingly lies in the effort to re-define the impetus of India's main tradition. India needs to come to terms with modern

G. M. Butcher is a graduate of Yale, a journalist and photographer, and has recently returned from a three year study tour to India and the Near East. He is currently working for a research degree in aesthetics at Wadham College, Oxford.

economic and social forces, but she must take care not to lose her Image of herself. What is this Image to be, in its contemporary aspect?

There are perhaps a dozen young painters in the Bombay area who are busy forging the shape of this new Image, each in his own handwriting. Some of these painters have already made their mark upon the local scene, but knowledge of them outside of India has largely depended upon the pages of *Marg*, Bombay's magazine of the arts. Although published in circumstances neither profound nor very "Indian," it is possible to read between the lines and gain some impression of the mental climate within which these young painters are working. It is a climate of linguistic and conceptual confusion, due partly to the use of English as a kind of lingua franca for the whole of India. All traditions see and think differently, and the danger of confusion is all the greater when a language common to East and West obscures different ideas behind words which look the same.

For example, the common Western connotations of the word "decorative" range from "little importance" to "downright bad." But in India the word is not loaded in the same negative way. The "decorative" has a lengthy and respectable ancestry whose strength lies in the absence from Indian art and philosophy of any sense of Western naturalism. In contrast to the Greek conception of art as an ideal harmony of the surfaces of physical appearance, traditional Indian art was thought of as subserving spiritual ends. Form and colour were inventively manipulated to create a sense of the basic cosmic wholeness of the Indian *Weltanschauung*. In this context, "decoration" was never "just decoration" but was as important as any other functional aspect of art.

Laxman Pai's *Goan Farmers* (fig. 1) brings the word "decorative" immediately to mind. Just as Franz Marc, the German Expressionist, bound his animals into strong rhythmical compositions that made them seem at one with their environment, so Pai achieves a similar effect through an almost brutal stylization. This is further enhanced by a psychological exploitation of *horror vacui*. The otherwise empty spaces of the background are filled not only with small vegetative designs but also with a rich texture of line and tone. These superficially "decorative" devices combine to effect a sense of oneness between man and his environment. At the same time, the intensity of these same devices asserts the desire of man to control his environment, a conception which is ultimately of Islamic—and therefore Western—derivation. But in both cases, "decoration" has a significance beyond that ordinarily attributed to it.

S. B. Palsikar's *Sinners Divine* (fig. 2) is also decorative, but the meaning of its decorative quality is to be found through its symbolism. Each colour and form in this painting expresses a precise symbol referring to the Hindu wedding ceremony. But just as the decorative has its Indian context of meaning, so has symbolism. We usually think of symbols as "standing for"

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Fig. 1. Laxman Pai. *Goan Farmers*, water color, Paris, 1951. Private collection, Delhi.

other things, real things. The result is that the symbols themselves tend to be denigrated as unreal, even untruthful, and certainly not worthy of the esteem of real objects. But in traditional Hindu thought, with its constant searching for the unity in all life, real objects in space are not automatically detached from myth, or even from oneself. Symbols do not imperfectly "stand for" other real things but are themselves one with their referents and worthy of equal value. This not only makes the reading of the language of symbols easier, less artificial, but it also makes their appreciation more direct and more human.

Mohan B. Samant's approach to painting is largely affected by his intense interest in music. It is his custom to practice on his *sarangi*—a distant



Fig. 2. S. B. Palsikar. *Sinners Divine*, watercolor, $29\frac{1}{2} \times 24\frac{1}{2}$ ", Bombay, 1949. Awarded Gold Medal, Bombay Art Society, 1950. (In this illustration the lower fifth of the painting is not shown). Private collection, Bombay.

cousin to the violin—for several hours each morning. He is a disciplined worker and follows this with painting. Each seems to be a tonic for the other.

There are many ways of comparing Indian music to our own. One way is to indicate that Indian music is based upon a large number of *ragas*. These are arbitrary series of notes, used as the basis of melody, and serving as a kind of substitute for the Western scale. By convention, individual *ragas* suggest definite emotional moods. A particular composition, using the notes of a particular *raga*, is an improvisation in the arrangement of these notes and in the indefinite—sliding—passages from one note to another. As the notes themselves are fixed—however indistinct their differentiations—the



Fig. 3. Mohan B. Samant. *Fisherwoman*, watercolor, 27 X 12½", Bombay, 1953. Private collection, Indonesia.

whole piece is homogeneously confined to the mood conventionally associated with the raga.

In a parallel manner, Samant begins a painting like *Fisherwoman* (fig. 3) with an arbitrary "doodle" of layers and masses of colour, according

to his particular emotional sensitivity of the moment. He then proceeds to improvise upon this theme by developing particular sections of the painting. In this process he begins to find his image. This is then worked over and refined into the finished work. But even here, the image or form does not play a predominant role. The determining mood is the basic "colour doodle" or visual raga. Following the impact of this visual raga, the spectator is drawn to "read" the details of the image. And, as these are not in any very determinate formal relationship, the spectator, too, is free to improvise his way in reading the image.

M. F. Husain, perhaps the most successful Bombay painter, has criticized Samant's painting in these words: "Good colour and texture, but without the forms or the meaning of a Moghul miniature. Scribbles and juicy colours are not enough. I just am not convinced by his forms." It follows that Husain's special concern is that of form, as can be seen in his *Birds* (fig. 4) painted in 1951. From one point of view his sense of form is dictated by his kaleidoscopic colour, while from another, by the Indian sensibility for un-naturalistic distortion. Both of these aspects are common also to the other Bombay painters, but only Husain has carried them together to such successful conclusions.

The Indian mode of distortion might be compared to the sculptural approach of West African tribal art. The tribal artist does not begin from the natural form of a human body but begins with a germinal concept which grows into the finished work, developing, so to speak, from the inside out and not from the outside in. Husain and Samant fundamentally do the same, except that Husain tends to do his formal thinking before picking up his brushes instead of afterwards. This tribal (and Indian) mode of distortion is not, properly conceived, "distortion" at all, in the sense in which the term is normally understood in the West—as a deviation from pre-existing natural form. The figure is not a distortion of a figure, but an expression of an idea. Distortion may then be considered in much the same way as were decoration and symbolism. Distortion and reality are not automatic antitheses, each with a life of its own, but varying reflections of the unity which underlines all difference.

Still little known in Bombay is V. S. Gaitonde, who has incurred the suspicion of too direct an influence from Paul Klee. This does not worry me very much, particularly as his sketchbooks, show little evidence of it. If there has been a direct Western influence, it is more probably a literary one, as his sketchbooks are full of quotations from T. S. Eliot. As a consequence, his titles tend to be poetic, and again one thinks of Klee.

A good example of this evocation of Klee's ghost is *Inhabitant from a Strange Land* (fig. 5). Its figurative image is not typical of Gaitonde's finished work, but of the subjects in his sketchbooks. These are, however, more identifiably Indian types, on the analogy of traditional Indian mini-



Fig. 4. M. F. Husain: Birds, watercolor, 19 X 13" Bombay 1954.

ture painting. Gaitonde is also related to this tradition in his emphasis on line.

To me, one aspect of the significance of his line is its relation to music, not so much in the manner of Samant's approach to painting, but more in the final result. This is because Gaitonde depends upon preliminary sketches. But like Samant, he sets himself a theme, a raga, a palette, and then improvises thereon. Unlike Samant, his improvisation is devoted mostly to line and very little to colour. This improvised, musical line seems not only "distorted" to Western eyes, but it is a distortion based upon the intervals



Fig. 5. V. S. Gaitonde: *Inhabitant from a Strange Land*, watercolor, $9\frac{1}{2} \times 8\frac{3}{4}$ ", Bombay, 1958.

of a music foreign to us. The music which is emotionally satisfying to the individual is the one whose conventions he has been brought up to comprehend intuitively. Probably my own liking for Gaitonde's musical line is less a matter of musical sensitivity than a function of the mental baggage I bring to it, for I find *Inhabitant from a Strange Land* witty, even "absurd." I feel sure Gaitonde had no such sophisticated intention, even when he composed his title—so unknowingly to appeal to one like myself who finds the inhabitants of *bis* land so strange.



Fig. 6. Bandu Vaze: *untitled* watercolor, Bombay, 1954.

The last painter I shall mention, Bandu Vaze, is quite unknown even in Bombay. He is also my only experience of a "modern abstract primitive." He has had no training and has never shown his work in public. Partly for this reason, his paintings have no titles, nor are they even rectangles. They are just paintings, like the one illustrated (fig. 6). He does not think of them as "abstract," nor of himself as a "primitive." He is a friend of Samant, however, and so not unaware of the life and problems of artists. But his own life has been that of an impoverished factory labourer, his Hindu background at war with the political rumblings of an industrial proletarian. His paintings have been his release.

What does "primitivism" really mean? We usually think of it as a limitation of technique, but to me it seems more a matter of the *vision* of the artist than of his technique. And the vision of those we know as modern primitives is essentially that of the child, the technique being suitable to that vision. In Vaze's case, however, the vision is not childlike, but one which includes the pathos of man's view of himself. Only, for Vaze, his real limitation of technique prevents him from assaying more elaborate expression. What is to us "abstraction" is to him genuinely a limitation of means.

This is clearer when one considers that India hardly knows the meaning

of Western abstraction—there is only one well-known "pukka" abstract painter in all of India today. Rather, Vaze is in the tradition of Indian patterning. Indians do not see this, as we do, at the level of abstraction, but as the creative reformulation of themes and symbols (mythology, floral motifs and so on) almost always with connotations *beyond* abstract pattern. This is Vaze's achievement, however limited his technique.

The ever-recurring emphasis on unity and wholeness in Indian art might lead one to suppose that there were little scope for individuality, but the reverse is more often true. The Indian sense of distortion, for example, is no longer confined to a given purpose, as magic was the purpose for West African sculpture. Palsikar is as free to follow his special interest in distortion for symbolic meaning as Husain is, for form.

India's present position in the world leaves her basic framework very much as it has always been, but her purposes are no longer confined to the limits of her old traditional societies. Her perspective on painting includes a fundamental inventiveness which serves almost automatically to assure individuality in the present context. Although arising from very different roots, this type of painting has much in common with contemporary Western movements in painting. The exchange between East and West is not a one way traffic. And what the East has to give is particularly rich in those spheres complementary to our efforts to "develop the underdeveloped."

Those painters of the West who have seen a limit to abstraction, who form the inchoate body of the New Realism, could learn much from India. For the concerns of India are just those matters of Humanity that the New Realism must struggle to portray. Man has *never* been devalued in the East in the manner of the impersonalism of the West. He may have been afraid he may have retreated into an inner feeling for oneness with the cosmos but he has remained the center of awareness, not the disquieting outside he has so often been to the Western pursuit of scientific "objectivity."

CONTEMPORARY ART AND THE ORIENT

Robert B. Hawkins

It is generally recognized today that the world of art is no longer regional and fragmentary; that the active centers are no longer isolated or uneven in their emphases; and that present-day forms and means of expression are no longer simply dependent upon those strong currents set in motion by the European artists early in the present century. We can speak quite confidently and rightly of art as being "international," and can find frequent occasion

to note with satisfaction that the "school of New York" ranks with the "school of Paris." In fact, many of us would recognize that the geographical polarity of Paris and New York is too simple and narrow a one, and we would remember that New York is in large measure a clearing-house for work being done throughout this country. Visual and written reports flow in regularly from hitherto artistically remote regions and the urban exhibitions and reviews cover the nation. Though many of us are conditioned to think automatically of Paris when considering European art, we have rapidly become conscious of Rome as another important point of focus (though it, too, is largely a collection point for work being done in scattered points throughout Italy). London should, and probably will, swim into the "international" focus more and more in the future, though at present our knowledge of contemporary expression in England is limited to news reports of London exhibitions and to a few isolated artists.

Just as American art is no longer limited to the extremes of adulation or negative reaction to European forms of expression, it seems to me that the chasm apparently separating the progressive artist and the public is no longer so wide or so violent. This is not to raise any hopes or fears regarding a "popular" art. I doubt very much if the general public has succumbed to a weary acceptance of contemporary art, and prefer to think that there has been the development of a more mature understanding of the advance forms of expression. Certainly the artist no longer seems so apprehensive and the intelligent public no longer so bewildered or even antagonistic. Much of the language of contemporary art has become assimilated (even if not understood) through the medium of commercial art, and the public has become, consciously or unconsciously, familiar with much of the language of those highly "abstract" and personal aspects of contemporary art. They may still question or be somewhat bewildered by the content of much that they encounter on the walls of a museum or gallery, but it seems to me that our art of today is being viewed by a more genuinely interested and receptive audience. Certainly, in my experience, the usually greater strength and vitality in those "modern" sections of large group exhibitions are readily apparent and are even acknowledged by the majority of those who come to see and learn. For me, this encouraging condition is evidenced by the fact that those who confront the contemporary painting no longer puzzle through the parts, but are willing to expose their minds and emotions to the total impact of the work of art. No longer do they unthinkingly limit themselves with "what is this, or that?" but now it is at least "why?" or, better yet, "what is the artist

Mr. Hawkins is Associate Professor of the History of Art at the University of Colorado. The substance of this essay was presented in a paper read at the 1954 Midwestern College Art Conference, held at Indiana University.

trying to say?" Perhaps we can even claim to have grown beyond that arbitrary antithesis of the "natural" and the "abstract," and I would think the time has come when artist or critic would hesitate to knowingly provoke or perpetuate such sterile dispute.

However, it seems to me that the recent condition of art in the western world has not been one of just maturation or stabilization. In addition, it might well be that certain new ingredients of language and content are operative in our recent art which have never been so employed in western art before and which betray a further indebtedness (or at least, analogy) to Oriental art. It seems to me more than possible that, for the first time, the art of the western world may be coming into close and understanding relation to the artistic expression of the Far East. And, though I do not mean to appear to succumb to a chauvinistic failing, I feel that these new aspects are being developed most promisingly in the American climate. It is wellnigh impossible in this era to classify finally any major artistic expression according to a national limitation, but the aspects to which I refer appear to be developing most validly in our own country, whether by native-born artists or by those who have fortunately chosen to come to our shores. These characteristics seem to me to be relatively recent directions in "international" art,¹ and it remains to be seen how and to what degree they will continue to develop. However, it may well be that, individually or collectively, these new concerns will enrich powerfully our western means and concepts.

The impact of the Orient on western art and thought is not a new thing, but has occurred from time to time in the history of our western culture. Although we are only gradually becoming aware of how the Orient has crucially affected the character of western thought throughout its development, we tend to forget that this influence has come from or via that part of the Orient which lies tangent to Europe, the Middle East. Allowing for the fact that ultimately many of our cultural origins lie in the Middle East, its Oriental characteristics have taken on more and more the nature of a hybrid as the world cultures have developed. An area purer in ideas and expression, and one historically isolated from the western world until comparatively recent times, is that of the Far East. Except for those who have specialized in Oriental art there has been little differentiation of things Oriental in western writings on art. The appellation of "Oriental influence" has often become something of an artistic and historical grab bag, ranging from the time of Ur to the romance of the Manchu court, from the steppes of Russia to the islands of the South Pacific. Only the French writers seem to have retained the essential consciousness and distinctions of Near, or Middle, East and the Far East.

¹ Possibly a relevant note to this subject is Janet Flanner's remark that Tobey is "the American painter who has roused the most interest in France since the war." (Janet Flanner, "Sage from Wisconsin," *The Selective Eye* (New York: Random House, 1955), p. 174).

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But even in those rare and fragmented instances when the artists of the western world have come in contact with the arts of the Far East, they have adopted the forms and means, without understanding or apparently needing the underlying meanings. And, whether adopting the language or associative values of Oriental art, European art has been disposed to a relatively formal use of these qualities. Certainly the eighteenth century with its charming phase of the "chinoiserie" adopted and often corrupted the forms and artistic language of the Far East. Even if we look beyond those exoticized, artificial figures, posturing against the fantastic backgrounds of brittle architecture and delicate nature, we find that, though the French and English artist responded to the curvilinear rhythms of this foreign art, they rendered it as something decorative and intricate, without appreciating its richness of interval and tension or even the intrinsic character of its line. This same attitude was perpetuated in large measure in the succeeding century in the New World, when America was in direct contact with the Far East (and when American artists were looking too much toward Europe or too narrowly at their own surroundings). Consequently, the results of the nineteenth century association with the art of the Far East was limited to concepts of the exotic, the romantic, and the curious.

Much has been written of the Impressionist and Post-Impressionist contact with one aspect of Japanese art, the color print. But the French artist did not respond to the full expressive content of the Japanese print, capitalizing, rather, on the formal possibilities of a two-dimensional realization of form, on the possibilities of the diagonal and of pattern areas. Although the apparent simplicity and directness of the crisp value relationships kindled a responsive flame in western art, still the expressive understatement of color and the variety of flowing line seems to have had little effect.

It is in that large, and fortunately uncircumscribed, realm of "abstract expressionism" that I think we can find the promising investigation of means and concepts which are basically new to western art. One is the use of a new kind of line, together with a revitalized conception of line in relation to the "finished work." This is of a kind and application which is closely analogous to the Chinese calligraphic line.

In the course of western art there have been many striking instances of the employment of a "calligraphic line." But in these cases line has been used for basically plastic or subjective reasons; in delineating the formal limitations and plastic qualities of form and color, or in achieving an expression of an emotional state. Taking such an example as the Ebo Gospels, we are confronted not only with a universally recognizable form and a powerful sense of visual excitement generated by plastic surfaces, but we are also stirred by the positive emotion with which the artist has imbued his graphic statement. Or, in the case of such artists as Botticelli or Ingres, line in the finished painting has been used to bound the plastic form or, in conjunction with the manipulation of color, to describe it.

The Chinese utilizes a throbbing line, a "thickening-thinning" line, with an infinite variety of movements. In comparison to it, western line has either had an even, continuous quality or has taken on the pyrotechnics of variety and accent. The Chinese means is a line which suggests, rather than describes or excites, and it has expressive subtleties which have hitherto been appreciated only by connoisseurs of Chinese painting. Its profound development in China is undoubtedly due to the close and historically continuous relation of painting and writing. The Chinese written language originates in the ideographs, graphic forms based upon the essential and comprehensive idea, and, with the extension and elaboration of this language, line has kept pace through integral association and refinement. We write our language; the Chinese draw theirs. In fact, in the superb "grass" writing, the artistic factor dominates and directs the specific communicated idea. But whether it be the graphic word or the written painting, the Chinese has always recognized both as a communication of essential meaning.

We can easily find that artists today are beginning to use a throbbing line which plumbs essential structure and is a major means of final, presumably essential, meaning. There has been a tendency in our artistic history to associate line, despite its independent possibilities, to the realm of drawing. And drawing, as a complete technique, has generally been considered a preliminary and separate phase of the finished work. Many of the sketches left to us by the past reveal an understanding and potential use of line similar to that of the Chinese. But these provocative factors are to be found only in the preparatory studies and in the final painting have been subordinated to the form delineated, to color, or to a plastic surface. Perhaps this is why, in comparatively recent times, it has become common, in the critical study of an artist's work, to give considerable emphasis to the drawings which lie behind the final artistic statements. Certainly this has been true in the case of Poussin, bringing about in our own time a greater and more complete appreciation of his aims and accomplishments. In a drawing by Rembrandt the Chinese painter might justifiably feel that he had encountered a kindred spirit. But in the final painting of the western artist the expressive means is much more completely subordinated to the naturalistic visual fact and to the personal interpretation. True, there are instances where a moving, even throbbing, line functions prominently in the finished work. But, in the case of El Greco or the late Rubens, it is coexistent with plastic color, and both are subordinated to that culminating, sometimes paradoxical, excitement and mood of the artist's personal attitude.

It is in the current work of our own time that we can find a new importance given to this new kind of line. And it is no longer confined to the drawing as a stage or phase preliminary to the finished work, but it continues to exist as a more integral, often dominant, part of the final work as well.

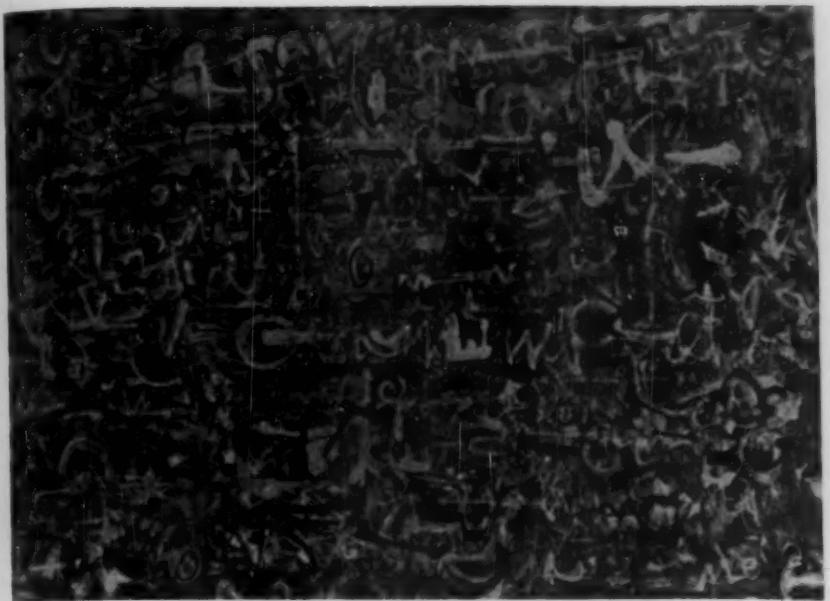


Fig. 1. Tobey Mark: *Tundra*.

I think we can recognize its use and importance in several characteristic drawings by Mark Tobey and can follow it into such paintings as the *Dormition of the Virgin* or *Tundra* (fig. 1.). Fascinated in his early career by the facile brushwork of Sargent, it was perhaps inevitable that Tobey should move on to the Chinese appreciation of line and movement. For, in focusing on the technical means of Sargent (particularly in regard to his watercolors), it is easy to forget the sensuous plasticity of his medium and color or its relation to the descriptive situation, and to be caught in the sure and varied linear movements. Perhaps partly in response to this abstract and intuitive interest, Tobey eventually went to the Far East, to study calligraphic painting in Shanghai. The Chinese classical training in calligraphy is far more than the formal application of a means; always in mind is the aim of an expressive end. It is this dual existence of the Chinese brush technique which has enriched the total, but still individual, expressive content of such artists as Mark Tobey. If we consider as well the work of Franz Kline or Louis Schanker, the importance of their dynamic use of a calligraphic brush-stroke is self-evident. In the case of Kline's work, it is frequently impossible to

typify which is drawing and which is painting; which is in the medium of ink on paper and which utilizes the traditional painterly medium of oil on canvas. Often, whether designated as drawing or painting, both are equally dynamic and complete. It might strike the mind that this bold statement is dependent more on violent pattern contrasts than on a linear orientation. However, the brushstroke and movement is too evident to characterize this as a patternistic art, with the latter's implications of the static or decorative. Further evidence of the development of this kind of calligraphic line can be seen in current work in sculpture, in works by Ferber, Lassaw and Adams. Without distorting or denying the plastic and volumetric aspects of the sculptural approach, we can easily see in these artists' work the functioning of this new kind of line as a well-integrated part of the artistic language.

But to think of this kind of brush-line as a purely formal means is to divorce it from the total meaning of the work of art, not to mention the dangers of the purely descriptive or the decoratively mannered. Chinese painting did to a great extent succumb to these two dangers in the later Ming and Ch'ing phases of its development, but throughout the earlier refinement and elaboration of the art of brush and ink, their use was consistently considered in terms of expressive ends as well as technical means. The actions of the brush were controlled by a directing spirit, and the strength of this spirit was one with the strength of the brush. Second only to the importance of this "ch'i," or spirit, was that of "ku-fa," or "bone-means." This constant principle referred to the structure, but not in the rational, organic sense with which we are accustomed to invest the skeleton or the basic elements of a form. It was not aimed primarily at achieving representational or associative values but at retaining the essential rhythmic structure of the pictorial form. The Chinese, in their aims and accomplishments, always play down the specific in favor of the universal, the momentary in favor of the essence. In line with this, we hear Tobey stating that in China he learned "the difference between volume and the living line,"² and that for him "what was once a tree became a springing rhythm."³ A further parallel in the creative process of Ibram Lassaw confirms this particular concern for basic, rhythmic structure in the art of our contemporary world. The iron wire which initiates his work is both armature and understructure for the work, the wire being literally "drawn out" into the basic, essential system for the work. When this is completed (and not without having discarded and revised many passages in the process), the laborious process of building up the wire begins. But this building-up does not obscure or change the understructure. It is still evident, but enriched through the throbbing movements of the contours of the wire.

² William C. Seitz, "Spirit, Time and 'Abstract Expressionism,'" *Magazine of Art*, vol. 46, no. 2 (Feb., 1953), p. 84.

³ *Ibid.*

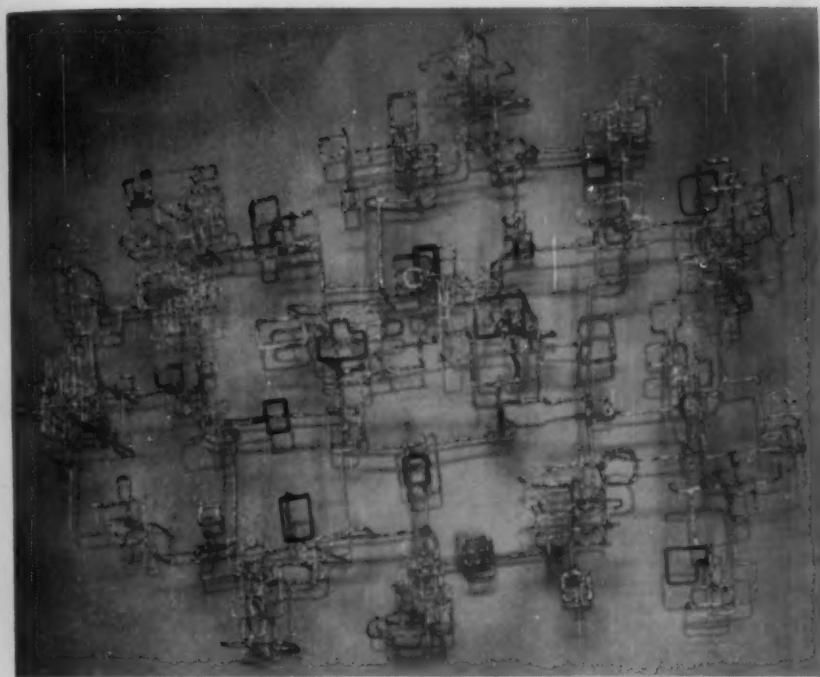


Fig. 2. Ibram Lassaw: *The Clouds of Magellan*, 1953 Bronze. Collection of Philip C. Johnson. Photo courtesy of Kootz Gallery.

The traditional armature of the sculptor is no longer the hidden physical support for the outward form, but is a constantly present, visually evident governor of the rhythmic structure (fig. 2). Surely this is analogous to the directing and constantly evident rhythmic structure of the line in Tobey's paintings.

In reference to this same sculpture, *The Clouds of Magellan*, Lassaw speaks of a "complex mass of metal and air into which the eyes would penetrate to grasp the forms in space."⁴ This leads us to what I consider to be a second new means—a new application of space. This is not to say that the western artist is using "space" for the first time. Certainly the great age of the Baroque capitalized on this visual and emotional means. But it seems to me that it was always carefully controlled, and always subordinated to a preconceived visual or emotional effect. Space was related to the movements

⁴ Lawrence Campbell, "Lassaw Makes a Sculpture," *Art News*, vol. 53, no. 1 (Mar., 1954), p. 67.

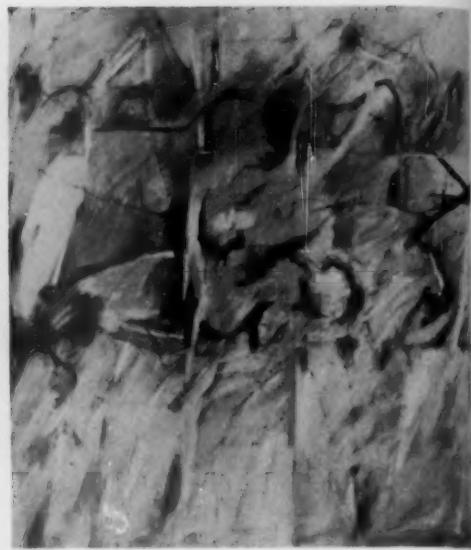


Fig. 3. Jack Tworkov. *Dayround*. Collection of the artist.

of a positive form or as an enveloping condition into which the dominant form projected. Even when the vastness of space is being evoked, as in the great landscape developments, there is a physical sense of positive propulsion and emotional impact. In contemporary art, it seems to me that we are experiencing a new use of void, both in a three-dimensional and in a two-dimensional sense. Disregarding the western use of color (which the Chinese never developed as a plastic means, unless we consider coloristic their subtle gradations of ink values), we find the western artist using void as a positive agent. Particularly in those phases of western art which have had a strong patternistic orientation (I'm thinking of Matisse and of Byzantine art), we have had a consciousness of negative space. But at best the void has been used as the static equal of the solid. More often, it has been the foil for the more positively delineated or colored form. Today, I think, we find the void, rather than just the solid, being used in a positive sense, sometimes as the controlling and unifying element of the total expression. To me, this is true of much of Arshile Gorky's last works and of what Jack Tworkov is developing today. To Tworkov "white is not negative space: it has the dual purpose of counting either as fullness or relative emptiness"⁵ (fig. 3). Here

⁵ Fairfield Porter, "Tworkov Paints a Picture," *Art News*, vol. 52, no. 3 (May 1953), p. 32.



Fig. 4. Willem de Kooning: Painting (1948), Collection,
The Museum of Modern Art, New York.

the white areas have the dual personality of simultaneous fullness and emptiness, a state of tension created by the varying black calligraphic line. And the shapes of color are understood and their functions established only through the dominance of these voids. To refer back, for a moment, to previous comments, let us remember the importance of the brushstroke-brushline to Tworkov. For he says that his paintings are *not* made of an accumulation of strokes. Rather they are made of "designed strokes," strokes with "direction and shape."⁶ Equally, in the painting of Willem de Kooning (fig. 4) and in the sculpture of Lynn Chadwick we find this sensitivity to a new kind of line, as well as those voids which control the tensions of the total statement.

As with line, I feel we can find analogies in the Sung art of China. For the most part, we in the west have been conditioned to think of space or void as something separating two solids or two forms. We tend to measure depth or negative area as simply the subordinate interval between solids or emphatic forms. If we look at Chinese landscape of the thirteenth century, particularly that of the Southern Sung (fig. 5), we can recognize the natural-artistic relationship of naturalistic ideas. But these forms are not emphatic in a plastic sense, and their physical and visual relationship is dependent much more than in our western tradition on the space between them. And, when we tackle

⁶ *Ibid.*, p. 73.

that space interval rationalistically, it is not measurable: because the interval itself is dominant over what it separates, and is suggestive rather than emphatic. We are conscious today of the simultaneous problem of two-dimensional and three-dimensional relationships in a work of art. The Sung painter was too. Were his concern the purely physical and emotional relationships in a nature of great magnitude, he might easily have enlarged that void between his man and the far distant mountain. But had he increased their separation, he would have snapped that vibrating tension of voids and would have rendered them into something lifeless and measurable.

If we look at the Yung Yu-Chien painting of a mountain village in the mist (fig. 6), we find that our eye is not confined to a single major focal orientation or even to a fixed pattern of movement. Rather, it is free to wander through the painting. This is not an aimless condition, for the eye and spirit are constantly aware of relationships. But the absence of formal control and of dictated paths of movement is essential to this provocative expression of the experience of the world of nature. This quality of the moving focus, of the aesthetic and artistic experience in time, is of course best exemplified in the Chinese landscape scroll. But it is equally true of the hanging painting or album piece of the developed art of the Far East, even though most directly to be experienced in the personal unrolling of a hand scroll.

If we consider how, in recent years, formal, rationalistic design has loosened its hold on western art, and how so much of our painting no longer contains the single or dominant focal point, whether in color or shape, we have still another point of juncture between the West and the Far East. By this I do not mean the multiple, often additive symbol of so much of Adolf Gottlieb's work, but something more akin to the unself-conscious but still coherent relationships which are being so sensitively developed in the work of Jimmy Ernst and Louis Schanker. An organic coherence of internal design has tended to free the western artist from the constructive presence of the frame. This is a part of that "structural dynamism" and "sequential relation of elements" in Chinese design, so excellently discussed recently by George Rowley and Cleve Gray.⁷ Though always sensitive to his format, the Chinese artist before the Ch'ing era never designed entirely to the format. In the west, whether guided by a rationalistically preconceived structure or by a personal process of automatism, the artist has usually been extremely conscious of the limits of his format. Design has been either to the format or has pretended to ignore it, through the means of a suspended condition of form or group of forms. The former has frequently resulted in a formal coordination to the perimeter of the painted area (often at the expense of an

⁷ Cleve Gray and George Rowley, "Chinese and Western Composition," COLLEGE ART JOURNAL, vol. XV, no. 1 (Fall, 1955), pp. 6-17.

Fig. 5. Hsia Kuei: *Landscape in Autumn Storm*.



inner, organic structure) or has resulted in "bouncing" the extremities of the central design off the inside of the frame. In the case of suspended form dominating the design, the composition frequently takes on the character of a "vignette" or design elements are added which relate (often by "filling in") the dominant "object" to the surrounding limits of the format. Though the Sung artist always allows for the limitations of his painting area and his composition can exist independently within the format, the dynamic equilibrium of his design relationships also implies time and movement beyond the physical limits of his painting. And in this way the work of art comes to exist, both for the Chinese artist and for the contemporary artist, as a new kind of organism, existing both within and beyond the physical limits of the work.

These attempts to suggest affinities between the West and the Extreme Orient in regard to new and newly used elements of the artistic language is not meant to imply that the western artist is copying Chinese art, or even

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that he is being directly or consistently influenced by Chinese art. It seems to be at the present time a matter of analogy; of both (though widely separated in time and place) striving with similar means toward a common goal. It may well be that, assuming the foregoing observations to be valid ones, the western artist will become more consciously aware of the technically rich and spiritually profound accomplishments of Oriental art. But all of us—and the Sung artist in particular—would admit that copying, in the Western application of the term, or even the self-conscious assimilation of an influence would be meaningless.

For, in my opinion, the most remarkable and potentially productive analogy between the two arts is in connection with the "reality" of painting. So much of our painting of the last fifty years has been concerned with the object, with the objective or subjective analysis of the object, or with the creation/dissection of the painting itself as the object. Recently the western artist seems to be striving to integrate himself, physically and spiritually, with the initiating experience and with the creative act, without the separation at any time of self, subject or process. This essential integration is to continue to exist in the finished work. This concern is much more than a formal philosophy: it frequently takes on the color of a personal religion, of a spiritual concern with man and nature rather than the process or the act itself. Today we hear Lassaw speaking of the discovery of the "reality of the work" as being an act of "active contemplation"; of being absorbed in making a reality which is a "statement about nature."⁸ For him, "a work of art 'is,' like a work of nature."⁹ Or de Kooning tells us that he is "always in the picture somewhere. The amount of space I use I am always in, I seem to move around in it; and there seems to be a time when I lose sight of what I wanted to do, and then I'm out of it."¹⁰ The insistence on the importance of this fragile and precious integration of the artist with the essential spirit of the work of art has never been so insistently stated as by the Chinese artist. The aged sage of Ching Hao's essay warns him that painting is delimitation; that outward form should never be taken for inner reality; and that if this is not understood, resemblance may indeed be achieved, but not truth.¹¹ Whether it be directed toward the Confucian goal of Heaven or the perfect Taoist state of the Way, the Chinese artist was concerned with the goal, through contemplation and understanding, of a perfect state of harmony with the universe, of identity with the essential spirit of form and experience in his nature painting. The Chinese could not

⁸ Campbell, *op. cit.*, pp. 66-67.

⁹ Robert Motherwell and Ad Reinhardt, *Modern Artists in America* (New York: Wittenborn Schultz, 1951), p. 14.

¹⁰ *Ibid.*, p. 12.

¹¹ Shio Sakanishi, *Thee Spirit of the Brush* (London, John Murray, 1948), pp. 8^e 96.

PAUL KLEE AND THE ART OF CHILDREN

A Comparison of Their Creative Processes

Ellen Marsh

Ellen Marsh graduated from Sarah Lawrence College in 1954 and entered New York University School of Education in 1955 where she is completing her master's degree in Art Education. She is now teaching art at the Spence School in New York City. She has studied painting with Xavier Gonzales in Wellfleet, Mass. This article grew out of a paper written for Professor Lane Faison at Harvard Summer School in 1955.

"These unsettled times have brought chaos and confusion (or so it seems, if we are not too near to judge).

But among artists, even among the youngest of them, one urge seems to be gradually gaining ground:

The urge to the culture of these creative means, to their pure cultivation, to their pure use.

The legend of the childishness of my drawing must have originated from those linear compositions of mine in which I tried to combine a concrete image, say that of a man, with the pure representation of the linear element.

Had I wished to present the man 'as he is,' then I should have had to use such a bewildering confusion of line that a pure elementary representation would have been out of the question. The result would have been vagueness beyond recognition.

And anyway I do not wish to represent the man as he is, but only as he might be. And thus I could arrive at a happy association between my vision of life and pure artistic craftsmanship."¹

The fundamental link between Paul Klee and child art lies in the creative process involved in each. But there is a fundamental difference. What the child is doing for the first time, in a process of unfolding visual activity from simpler stages to increasingly complex ones, Paul Klee is doing as a mature artist in a life process of overcoming the visual clichés of past art, and finding for himself the most direct and cogent handwriting with which to express himself in relation to nature. On the one hand one finds a process through which the child grows naturally (although he often has to struggle hard to achieve a visual representation which he wants to do and feels he can do next), a process with much variation—pushing forward and sliding back—but which essentially progresses forward from simpler to

¹ Paul Klee, *On Modern Art*, London, Faber and Faber, 1949, p. 53.

higher forms of complexity as the child develops. On the other hand, one finds a procedure chosen by a mature artist self-consciously, in which the different levels of complexity of visual representation are selected by him as part of an adult creative process of finding "significant form" for his pictorial ideas about the world around him. Naturally, his selection may be at random as he is *able* to conceive visually to a highly complex point. And going back to simple stages of visual complexity in the minds and hands of a mature artist can and does mean that the formal means of these stages will be used and elaborated on in ways that lead to a greater complexity than was ever imagined before; at least certainly to new and original forms, to highly abstract forms (which in an intellectual sense the child ones are not), and, in the case of Paul Klee, to personal, beautiful, and humorous forms.

For all of these results were involved in what Paul Klee, and others of his time, were looking for in terms of art: new ways of seeing and expressing a world of objects (nature) which had been expressed by artists in a "traditional" way for thousands of years. Klee is exciting and significant among these artists looking for new ways in that, instead of turning entirely in on the unconscious for forms, as the Surrealists were to do, for instance, or entirely outward to a world of externals—with a new element of speed-time—as did the Futurists—he painstakingly tried to reorganize the world of nature in terms of the painter's world or, in terms of man's own power to visualize pictorially. It was a synthesis of the forms of art and nature within man. That this process of synthesis was one Klee liked to think of as growing (analogous to, but so different from a growth process in children), is beautifully expressed in his essay *On Modern Art*:

"May I use a simile, the simile of the tree? The artist has studied this world of variety and has, we may suppose, unobtrusively found his way in it. His sense of direction has brought order in to the passing stream of image and experience. This sense of direction in nature and life, this branching and spreading array, I shall compare with the root of the tree.

From the root the sap flows to the artist, flows though him, flows to his eye.
Thus he stands as the trunk of the tree.

Battered and stirred by the strength of the flow, he moulds his vision into his work.

As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his work.

Nobody would affirm that the tree grows its crown in the image of its root. Between above and below can be no mirrored reflection. It is obvious that different functions expanding in different elements must produce vital divergencies.

But it is just the artist who at times is denied those departures from nature which his art demands. He has even been charged with incompetence and deliberate distortion.

And yet, standing at his appointed place, the trunk of the tree, he does nothing

other than gather and pass on what comes to him from the depths. He neither serves nor rules—he transmits.

His position is humble. And the beauty at the crown is not his own. He is merely a channel.¹

"That the tree grows its crown (not) in the image of its root," (i.e. my reference above to Klee and others of his time as trying to find new ways to represent nature as opposed to traditional ways, which made 'crown' as like 'root' as possible), brings me to an examination of the unfolding process of visual developments as it occurs with children in order to seek certain sources that these artists might have turned to in their efforts to change pictorial seeing.

The development of form as presented in Schaeffer-Simmern's *The Unfolding of Artistic Activity* (Berkeley, Univ. of California Press, 1954) and discussed in Arnheim's *Art and Visual Perception* (Berkeley, Univ. of California Press, 1954), Chapter on "growth,"² may be termed a description of the development of visual representations in the art of children from about age three on. It is not what the child *sees*, nor is it what the child *knows*, i.e. abstract intellectual concepts of the object seen, as many analyzers of child art have maintained. The development, as Arnheim and Schaeffer-Simmern explain it, is of a *visual* nature, involved in both seeing and representing pictorially—a process of form long recognized in adult art, but rarely related to child art.

1) *Variegated scribbling*—line being the first formal element used by children, a result of pure motor activity and desire to "make things," not copy from nature.

2) The "*primordial circle*," as Arnheim has called it, in which "to see organized form emerge in the scribbles of children is to watch one of the miracles of nature."³ And further in the same paragraph:

Any manual operation arrives after a while at fluent motions of simple shape. Horses will turn the familiar corner of the barnyard gate in a perfect curve. . . . The history of writing shows that curves replace angles and continuity replaces discontinuity as the slow production of inscriptions gives way to rapid cursive.⁴

This circle remains the shape the child uses to represent almost everything in his first drawings. Arnheim calls it the first example of a law of differentiation by which he means that until the child learns to differentiate between shapes, the circle represents everything. As an example he illustrates a delightful drawing (fig. 1) of a man with a round head, oval arms and legs,

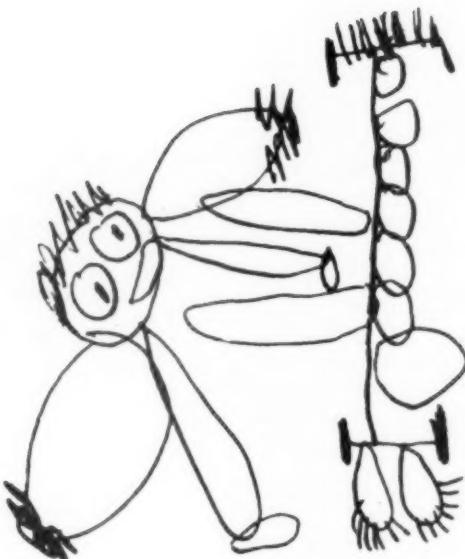
¹Ibid., p. 13.

²I am especially indebted to Mr. Arnheim for his help in my use of this material. While I was a student at Sarah Lawrence College he introduced me to these theories. He has been most generous in letting me use illustrations from his book, for publication in this article.

³Arnheim, p. 136.

⁴Ibid., pp. 136-7.

Fig. 1. Child's drawing of a man with a saw. (From Arnheim, *Art and Visual Perception*, fig. 123.)



holding a saw with round teeth! Circles precede other shapes. The next step visually is

3) *Combinations of circles*

a) "containing"—one inside the other—as seen in the first face a child draws, or an ear with a hole in it, or later, people inside a house, food on a plate etc.

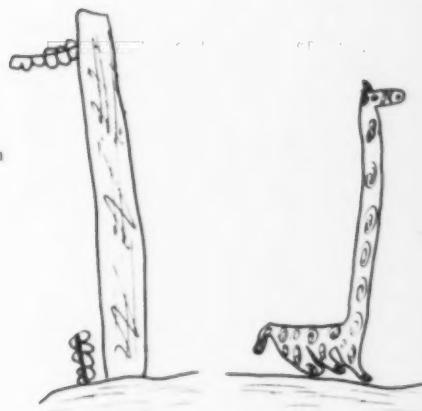
4) New direction is added next, with lines, making sunburst patterns—straight lines added to circles—making flowers, trees with leaves, a pond surrounded by plants, hand with fingers etc. This is a good example of a formal pattern used for many different purposes, a device used in a sophisticated way by many adult abstract artists today, but used quite naturally by children.

5) From the straight lines bursting out in suns etc. come the use of *straight lines and angularity*, first in right angles to other objects. As soon as this is reached, the first representation of space occurs, with a ground line of which spring houses, animals, trees etc.

6) *Oblique angles* occur next. This helps greatly the desire of the child to put things in motion. Compare the drawings of giraffes in figures 2 and 3. The second giraffe is walking, and the tree really seems to grow. It makes for more directional occurrences within the space of the drawing too.

7) A *fusion of parts* is the next achievement. Often in an earlier stage, the parts of the human body are shown separately in the same drawing, but when a whole human body can be contained in one outline, it can easily be

Fig. 2. Child's drawing of a giraffe. (From Arnheim, *op. cit.*, fig. 131.)



seen how this is a much more complex visual idea, than a circle-face for instance.

8) The *visual concept of depth* or space in two dimensional work develops very late, and is often not developed, as Arnheim suggests, except by the introduction of it to a child by an outside person—such as a teacher:

"Size differentiation according to distance does occur in the drawings of older children to the extent that human figures, houses, or trees may be drawn smaller with increasing distance from the spectator. This differentiation is fairly simple, because it requires only a transposition of size. It leaves shape untouched. When applied within one and the same object, however, the principle leads to the convergence of parallels, and the corresponding distortion of rectangles and squares. This is so radical a transformation of the object that it does not occur spontaneously in children's work. It is a product of training, limited to specific cultural conditions."⁴

This last is of particular importance in examining the relation of child art to that of Paul Klee. I mentioned above Klee's important role as one of many modern artists who were trying to break away from a "traditional" way of representing objects. It is to be inferred from the above that a child spontaneously develops from simpler to more complex forms of representing objects, in a purely pictorial, visual way to a certain point, but then representing natural objects "correctly" or according to how they exist in nature becomes imposed on him from outside. The criteria and the method for the representation of the object becomes one of outside logic and not of inner certainty. It is precisely this inner certainty that Klee wanted to recapture in formal terms, and he spent a lifetime in doing it. That is why he turned to

⁴ *Ibid.*, pp. 164-5.



Fig. 3. Child's drawing of a giraffe. (From Arnheim, op. cit., fig. 132.)

the art of children, and that of other "originals"—primitives, schizophrenics, etc.—to seek a completely elemental, clear, and consistent language in visual, pictorial terms.

In 1902, at the age of twenty-three, Klee wrote in his diary:

"To have to begin by what is smallest is as precarious as it is necessary. I will be like a newborn child, knowing nothing about Europe, nothing at all. (To be ignorant of poets, wholly without nerve, almost primordial.) Then I will do something very modest, think of something very, very small, totally formal. My pencil will be able to put it down, without any technique. All that is needed is an auspicious moment; the concise is easily represented. And soon it is done. It was a tiny, but real act, and from the repetition of acts that are small, but my own, eventually a work will come, on which I can build."⁷

And in his teaching at the Bauhaus, according to Haftmann, he told his students, that no artist should rely on ready-made forms:

"You will never achieve anything unless you work up towards it. You can't break in halfway through the process, and least of all can you start with a result. You must start at the beginning. Then you will avoid all trace of artificiality, and the creative process will function without interruption."⁸

The program for his Bauhaus students which began with "an act of self-negation," and a passive receptivity to materials is very like the way children approach materials naturally, and the resulting "amazement," which Haftmann speaks of,⁹ as the discoveries were made in the material is quite

⁷ Arnheim, p. 95 (quotation from Klee diary).

⁸ Werner Haftmann, *The Mind and Work of Paul Klee*, New York, Praeger, 1954, p. 83.

⁹ *Ibid.*, p. 85.

the kind of joy that children feel in "making things." Arnheim states that the first scribbles of children

"are not intended as representation, but rather as presentation—that is, they involve the exciting experience of bringing about something visible that was not there before."¹⁰

This immediate relationship of the artist to the material is integral to the discoveries of both Paul Klee and child art. In these first immediate discoveries, which Klee made himself as a child by tracing the veins in a marble topped table, the most elemental and expressive form is *line*.

Line represents the first will to form in any living being. When we gesture vaguely in the air as we talk it is the outline of the shape of the object as we visualize it that we are representing; the "most" natural technique for making an image by hand.¹¹ When the gesture becomes involved with a pencil on paper, the most elemental ingredient is *motion*.

"There is abundant movement in children, and thus drawing starts as *gamboling on paper*."¹²

In a sense, it is gamboling on paper that Paul Klee does when he draws, only instead of a purely outward movement of the arm, dictated solely by motor impulses, as is the case with the child, it arises from a very quiet but conscious listening to an inside voice. It is

" . . . like writing something which strives to become visible. We do not always know at once what flows into us from the depths and goes through us in order to become manifest in images."¹³

Here is perhaps the most complete difference between what children do and what Paul Klee does with line. As soon as the lines have formed images for Klee, they do become *writing*. They can be "read" by him, and given titles in terms of words, and it is due to his immense control of the medium, and will to form significant images, that they can also be read by others. Let us examine some of Klee's "handwriting" in comparison to children's drawings.

An indication of how Klee conceived of line is to be found in his *Pedagogical Sketchbook*:

"An active line which moves freely, a walk for a walk's sake, without aim. . . ."



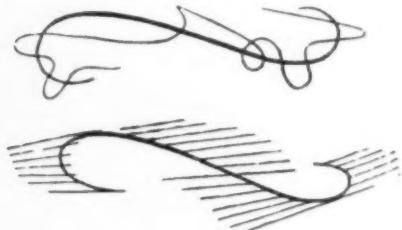
¹⁰ Arnheim, p. 136.

¹¹ Ibid., p. 136.

¹² Ibid., p. 136.

¹³ Haftmann, p. 129 (quoted from Klee).

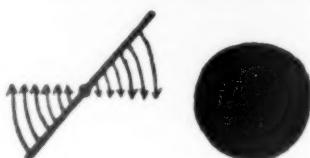
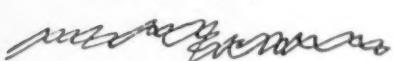
"The same line with complementary forms." "An active line, which, being terminated, moves between given points."



"The same line circumscribing itself."



"Two secondary lines, the main line being imaginary."



Later on about the arrow:

"Thought is the father of the arrow: how can I increase my range over this river, this lake, that mountain?"

"The contrast between man's ideological capacity to move at random through material and metaphysical spaces, and his physical limitations, is the origin of all human tragedy."¹⁴

Here is to be seen a language of line which, although it may speak from the inside in the simple formation of images, is also calculable in highly formal terms on the picture plane. This twofold aim—of the extremely simple and at the same time the highly abstract, is shown by Arneim in relation to the larger context I have mentioned, too, of Klee's search for a new order in representing nature, and not an escape from nature:

"From the twofold need of the modern painter for object and form, something as simple and concrete as the drawings of children could have emerged—and occasionally it almost did."¹⁵

¹⁴ Paul Klee, *Pedagogical Sketchbook*, New York, Praeger, 1953. Also published by Nierendorf, New York, 1944. The translations differ slightly.

¹⁵ Arneim, p. 96.

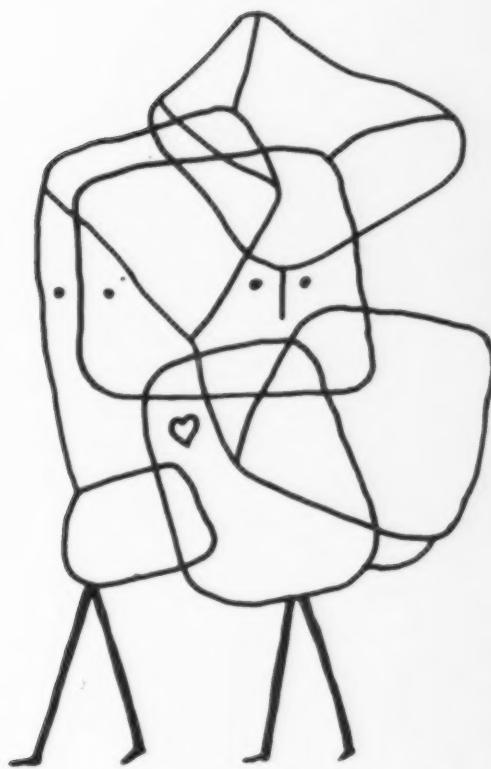


Fig. 4. Paul Klee: *Brother and Sister*, drawing.

An interesting comparison can be made between Klee's drawing *Brother and Sister* (fig. 4) and a child's drawing, *Mother and Daughter* (fig. 5). Of the former Arnheim writes:

"The organic separation of the heads is denied by a rectangle, which fuses them at the same time it halves the face of the brother. The right pair of legs carries a body that fits either head equally well. It is the picture of a world in which the *natural* state of things is set off by an equally convincing affirmation of the opposite."¹⁶

In the formal terms there is a contradiction. However, as I see this drawing, it is not a refuge from the complexity the artist may find in his world, but a deliberate and outward expression of a complex relationship. The Brother and Sister are two people, but they are *also* related—one family, one blood,

¹⁶ Ibid., p. 96.

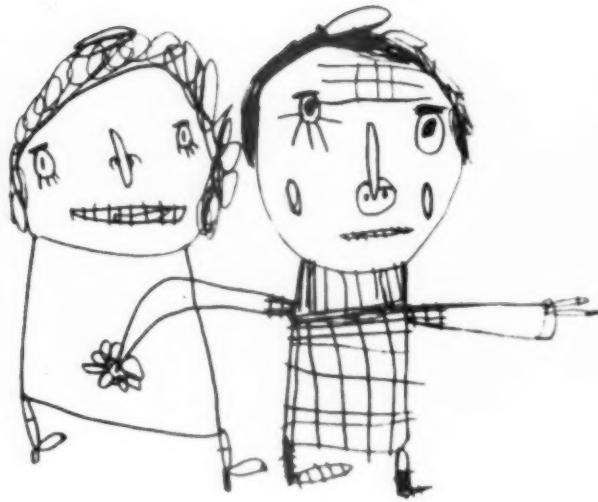


Fig. 5. Child's drawing: *Mother and Daughter*. [From Arnheim, op. cit., fig. 129.]

literally, one line. For this reason they may very likely share a nose in common, a heart in common, or a very similar pair of legs. It is not so much an expression of an "opposite" to the "natural state of things," but rather, a very complex and heightened synthesis of two opposing ideas. In formal terms, this synthesis is very graphic, and compelling. One immediately sees two people who are connected. Although a child is often more logical, in visual terms, the image may be just as humorous (from the adult's point of view), but it is never as compact nor complex. In the child's drawing, *Mother and Daughter* (fig. 5) the total image is simpler. One sees two distinct people, but one also sees that they are related. The arm of the figure on the right makes the visual connection for us. Though perhaps unintentionally humorous, the image calls forth a humorous reaction from us, and if one "reads" the daughter to be on the left, it is delightful to see how she is a little eclipsed by the more delineated and aggressive mother, whose arm shoots out in front of the child. The key to the difference from Klee's drawing lies in the unintentional humor of the child's drawing. Klee's *Brother and Sister* is both naturally and deliberately a sophisticated expression.

A comparison between a drawing of a horse (fig. 6) by a five year old boy and Klee's drawing *Mother Dog with Three Litters* (fig. 7) is an interesting one. Arnheim describes the horse as having "the elegance of a businessman's signature." He cites it as an example of a child gaining facility and

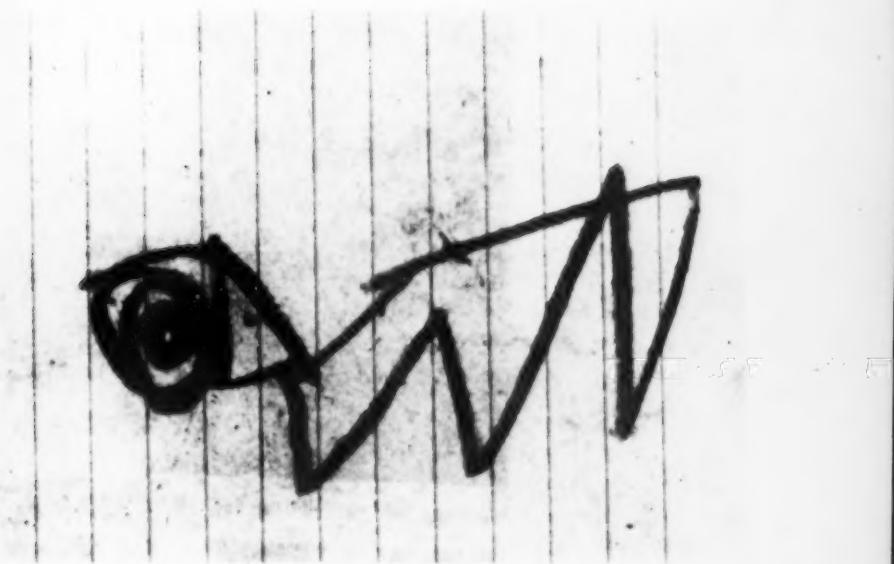


Fig. 6. Child's drawing of a horse. (From Arnheim, op. cit., fig. 133.)

favoring the continuous flow of line.¹⁷ The child's pure delight in motion in visual terms arrives at a form very like Klee's much more intellectual one which is, in formal terms, *intending* to portray animals in motion. The lines in Klee's drawing reveal many different kinds of activity, however, a form of "differentiation" far beyond that of a child's development, but perhaps not far from a natural development of lines in visual terms.



Fig. 7. Paul Klee: Mother Dog with Three Litters, drawing. (From Will Grohmann, Paul Klee, New York, Abrams, p. 258; reproduced by permission of the publisher.)

¹⁷ Ibid., p. 152.



Fig. 8. Paul Klee. *Hot Chase*, oil painting, Fogg Museum of Art, Harvard University.

Klee's use of the arrow can be seen in *Hot Chase* (fig. 8), primarily a linear painting of figures much as a child might have drawn them. Much as, yet not the same, for the lines in this painting are dispersed over the canvas in random way suggesting foxes or dogs—or wolves—joining in the hunt. All the lines create an activity on the surface that is *like* hunting only not directly representing hunting. A seemingly accidental, although central part of this activity is the arrow, shot from a bow, suggesting a rapid movement to the right, but stopped by the figure on that side. The painting seems suddenly to become a Hot Chase of a different sort, and the bow and arrow are that of Cupid. With this arresting idea, our attention comes to a stop in the center, the eye stops racing around the canvas and we think once more of the title. Such a complex picture—whose deceptively simple lines can be read on several levels—could never come from a child.

Another revelation of adult sophistication in Klee's art can be seen in the painting *Early Chill* (fig. 9). The canvas represents the complex rooms of a house, with ascending triangles, or gables, at the top. In one corner is a person in a room—a woman. She has possibly just shut a door that makes a reverberation throughout the house, causing draughts and eddies of air, blowing shutters. This activity is kept essentially still however, and subordinate to the framework of the house. The figure, with its arm jutting out at right angles to its body seems a perfect child-like representation, but the

oblique lines which so completely reveal this room as one with space, reveal at the same time a juxtaposition of visual representations of which the child would not be capable.

For the adult artist *can* conceive at any visual stage of development that he wishes. He can borrow from the child, from the schizophrenic, from the primitive, or from the most *trompe l'oeil* realist or complex imagist or technician in the world of art history. The choice is his own. It is not only his right but a necessity for him to do so, to be able to reorganize nature in an image that is infallibly his own.

Paul Klee endeavored, at times, to see with the utter simplicity of the child. To do this he realized that ". . . the indissoluble unity of the world within and the world without is completed in the eye."¹⁸

The child forms his image quite naturally, drawing from both within—the inner eye or imagination—and without—the outer eye or world of nature. His representation of this image in the material is direct, and, although the aesthetic selections he makes may be as difficult for him as are the adult artist's for him, they are, in the main, forced out by an inner certainty or necessity and not by outside logic or influence.

It is this inner certainty that Klee wanted to attain. He most successfully attained it in his use of line. Thus line drawings offer the most telling comparisons between the work of Paul Klee and that of children. For the most part, they retain a two dimensional surface, and so they avoid the complexities of spatial relationships which, as we have noted, develops late in children, and which Klee develops to such a high point of abstraction in his paintings with use of color. But in his line the matter of artist and material is found in its essence.

Klee does not indulge in "childishness" in these drawings. Rather, it is an activity of honesty, which he described by comparing the artist to the tree that transmits in leaves an image unlike roots but necessarily come from roots. It is like being a "newborn child" and making a "tiny, but real act" born of necessity. These strict demands on the artist-self are far from the art of the child. The results are a complex unity of "concrete image" in deceptively simple form. From where the image comes Klee himself does not know. But he has said, "Remain open through life, much favored child, child of creation."¹⁹ And, as Haftmann adds, ". . . if we are disinterested and receptive a picture will appear before our eyes as if by magic."²⁰ It is this complete honesty and wonder of seeing with the unobstructed eye that Paul Klee and children have in common.

¹⁸ Haftmann, p. 161.

¹⁹ Ibid., p. 134 (quoted from Klee).

²⁰ Ibid., p. 134.

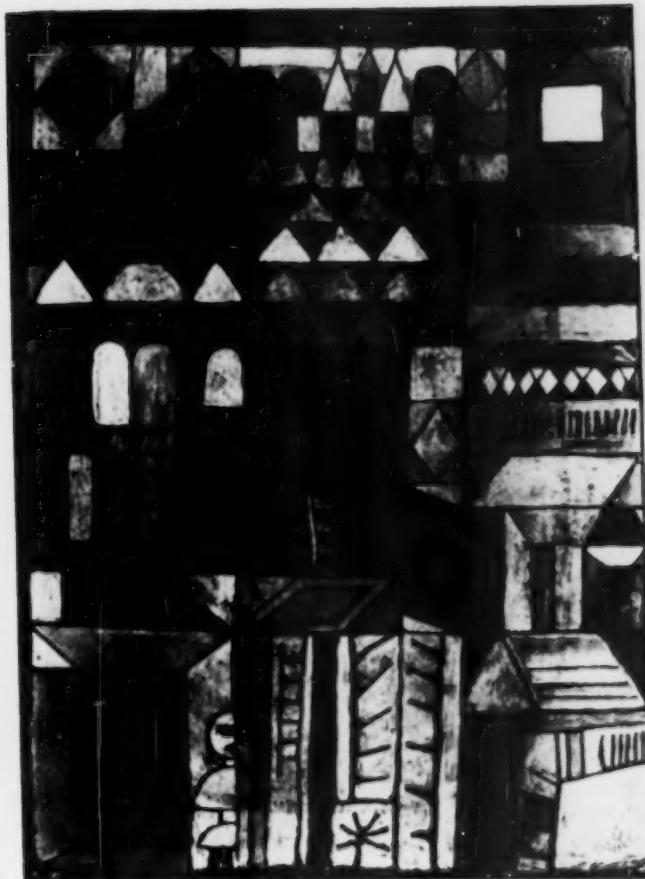


Fig. 9. Paul Klee: *Early Chill*, oil painting. Collection of Mr. and Mrs. Roy J. Friedman, Chicago.

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problems of general education, they will not be the conventional academic answers. We are not going to establish patterns for conformity. There are many reasons why we should not even try.

The first and a very valid reason for not trying to do so is that we simply do not know enough. The larger responsibility for general education is too new to us to permit the immediate acquiring of adequate experience. Our faculties upon whom we must always depend, are largely composed of teachers who have not themselves experienced the broader education which we envision. Their counsel is of limited validity and their understanding of the goals far from perfect. Much experimentation, trial and error, will be necessary before we can know with any confidence what constitutes an effective general education for the art student, how it can best be presented and integrated, and whether, in fact, the art schools themselves are the best agencies for planning such programs.

We can be glad that diversity of experimentation is already assured. It is assured because we are composed of a variety of institutions whose resources for general education are extremely diverse. The range is from the independent school without academic connections, which must improvise entirely on its own responsibility, to the independent school with potential or existing relations with a neighboring liberal arts institution, to the school which is a division of a university and may therefore call upon ready-made resources. Each type of situation will suggest its own appropriate approach. Each school will encounter some unique opportunities which may go far in shaping the program it adopts. There may well be as many different answers as there are schools.

Almost inevitably, when first approaching the problem of general education for the art student, one is struck with the glorious opportunity for a new pioneering job in integrated education, in which all instruction will be inter-related. Almost no field of knowledge is without some potential relationship to some aspect of the student's art training. Since the student's interests and enthusiasms are so centered in art, could not a natural extension of these interests be directed to encompass other areas of learning, maintaining art as the core of general education? Such a program of liberal studies, all oriented to art, should certainly achieve a coherence and integration which should make real sense to the student, and profit from the momentum of his professional ambitions. What could be more reasonable or stimulating? First, we would ask what kinds of general information will be most useful and most directly related to his professional needs. These can then be organized around those needs and around pertinent aspects of his art instruction, achieving organic unities of subject matter and content. Dozens of ideas for such integrations pop into mind, each promising fresh and exciting approaches to subjects long made dreary through dusty academic routines. One visualizes the enthusiastic receptivity of students who suddenly discover new

and personal values in the study of subjects which they had previously dismissed as irrelevant. Such new juxtapositions of knowledge will also throw a new illumination upon art's creative problems, providing new stimulations and new resources in the studio. Here is a new magic formula—all knowledge becomes endowed with new fascinations if it can be shown to bear an essential relationship to art and the artist. The career-centered student cannot fail to respond to general education when presented in these terms. Here, then, is a really spectacular idea!

But there are pitfalls and obstacles.

Such an orientation of content means that instruction must necessarily cut sharply across all established boundaries of subject matter—for example, across the departmental divisions of learning so dominantly prevalent in academic education. Who are the encyclopedic scholars who will teach in these new integrated patterns? Where will they have acquired competence in the essential materials of so many different fields? How can we go about finding them? Like it or not, today's scholar has most often staked his claim in some specific and limited intellectual reservation, from which he has not strayed far. He has dug himself in—ever deeper—not lifting his eyes often to wider horizons. He is committed as a specialist, just as we are committed as specialists. That is likely to be the way he wants it. Our vision will probably not excite his enthusiasm.

But let's assume that we have found this paragon and he is vitally interested. Can we lure him to our Elysian shore—can he afford to be lured? If he is a competent and experienced scholar and teacher, he has already made a considerable investment in his career as a specialist and has struggled successfully to establish himself in his department of the academic oligarchy. The progressive steps which will lead to his future may be circumscribed but they are clearly defined, they assure honors and recognition in his brotherhood, and they assume tenure, promotions, salary advancements, and numerous ultimate distinctions. To stray from his clan means to become an academic outcast—to sacrifice his status. What can we offer in return?

Further though he be a brilliant scholar-in-breadth, what is the likelihood that he will have that intimate comprehension of the character and needs of the creative artist which is the basic necessity of a general education oriented toward art? How can he know how to approach his materials in this new context without, himself, being a product of the art traditions?

The greater probability is that we can attract only the academic diletantes or misfits, who may be charming and exciting people, but whose non-conformity and restlessness practically assure that their scholarship is spotty and superficial. Worst of all, we may not be able to recognize it when they brazenly invade areas of knowledge where they have no competence. The risks of miseducation and superficiality are great.

But there is a more fundamental problem. Are we right in assuming that

an art oriented general education would be a good thing? What is our purpose in this expansion of the art student's horizons? Is it simply to make him a better, more resourceful, professional artist? Or is it also to enlarge his competence as a member of society, to make him a more effective citizen, to enhance and enrich his capabilities for a good life, to sharpen his awareness of spiritual and intellectual values, to alert him to the forces at work in his own age, to aid him in finding his God?

Perhaps there is a lesson to be learned from the schools of engineering. Not many years ago, their curricula were almost universally engineering oriented, even to such courses as "English for Engineers"—as if, indeed, they did not even share our common language. Their professionalism was exclusive—and it almost proved disastrous. Today the engineering schools have back-tracked significantly—toward a more culturally balanced experience which yet focuses sharply upon a professional core but which cultivates other areas of enrichment for their own sakes. Should we not guard against repeating this same error?

Yet, despite these misgivings, I find the concept of an art oriented general education so appealing that I hope somewhere among our diverse experiments it will be given a thorough trial. I think of the independent school as the ideal locale, for I believe it has a better chance of succeeding there. Free of the usual institutional prejudices against the academically unorthodox, and with the necessity to innovate on its own initiative, no matter what direction is chosen, the independent school is already so fully and exclusively identified with professionalism as to make logical an extension of this character.

While speaking of the independent school which finds it necessary to itself offer its own general education program, may I voice one apprehension? It is the fear that the quality of its instruction in general education may fall far short of the quality of its instruction in art. And a primary reason for this fear is that the heart of all liberal arts studies is the college library. I don't know what can be done about this, for few independent art schools can contemplate the expenditures necessary to develop their libraries so extensively. The tendency will be to depend upon a few text books, a few books of standard reference and selected readings, and such additional resources as a neighboring general library can provide. These are not enough—by any means—to insure a high quality of liberal studies. But I cannot suggest a solution.

In theory at least, the university art school is free to move in whatever direction it chooses, no matter how experimentally, in developing its program in general education. Though the mechanisms involved may differ from university to university, it is generally true that the professional art school buys its service courses from the liberal arts college—or may initiate its own—and in the role of buyer is free to specify the product which it desires.

As the buyer, it may be privileged to determine the content of the course it is requesting, the hour at which it shall be given, and if other commitments do not preclude, the instructor who shall give the course—though in practice, this latter decision is usually left to the discretion of the department head. The point I wish to make is that the entire resources of the College of Liberal Arts may be available to the School of Fine Arts and course content is not necessarily limited to those courses already organized and being given by the departments of the College.

Thus it would seem that the university art school has the same freedom as the independent art school in organizing its own general education program in whatever fashion it chooses, and it has the additional advantage of ready-made and fully implemented resources including staff, laboratories, libraries, and well established techniques of collaboration. But I should like to cite a case which I think has a point.

Some years ago, I became impressed with an idea for an approach to English Composition which would capitalize upon certain interests growing out of studio experiences and which would be oriented to the student's art enthusiasms. There were no difficulties in gaining the full cooperation of the English Department, and three instructors were assigned to the development and instruction of the course, one of whom had been an art student for several years himself before deciding upon his present career. A good many months of joint effort went into the preparation of this course, and it looked very promising indeed. At many points, our planning benefited from the counsel of the most able scholars in the English Department.

But after, possibly, the fourth class meeting of this new course the following Fall, I found myself entertaining a rather large delegation of students. They wanted to know first if they were guilty of body odor or something that made it necessary to isolate them in special classes, away from other university students. Or if it was felt that they were too stupid to profit from the regular classes of the English Department. When I explained again the concept and planning behind the course, they gave me some very thought-provoking arguments which have become elements in my thinking ever since.

If, they argued, a broadening of their educational experiences and understanding was the objective, the effect of isolating art students in tailor-made courses was actually narrowing—no matter how well-planned and integrated the work—for it deprived the student of the healthy and meaningful exchange of ideas, viewpoints, and experiences with students of other interests and orientations. This exchange they believed to be an important part of their general education. They believed, further, that they were capable of making their own integrations individually and independently, and that the act of doing so was an intellectual discipline. And finally, they felt that the art orientation of the course was not valid because it was interpreted to them through teachers who were not themselves artists and who were guilty of

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many minor misconceptions which, while minor, were sufficiently annoying to the students to raise questions of the instructor's competence. They preferred that the instructor meet them in his own character, as an expert solely in his own special field. If these arguments be actually valid—as I think they are—then the special general education program designed exclusively for art students (just as the "English for Engineers" was exclusively designed) is ruled out.

An alternative to the specially designed general education program, of course, is a system of free or guided electives among the courses regularly offered by the departments of the College. This alternative successfully meets the objections and arguments just quoted and is likely to insure the maximum of varied personal contacts for the art student, through which his awarenesses and sympathies may be expanded. It may be argued that the free elective system actually results in a kind of individually achieved art integration, for the student will choose those courses which interest him and, as an art student, his interests will be largely determined by his discoveries in art. In fact, however, I have rarely observed this to happen. When faced with the many-paged College of Liberal Arts catalog, the art student's herd instincts seem to assert themselves. His range of choices tends to become quite limited and is often determined by who else is electing what. He is not above seeking out snap courses, regardless of subject. If he believes he can handle one subject more readily than another—with less investment of effort—he will choose it because he wishes to reserve his energies for his art classes.

Better an elective system which involves choices between certain courses on a specified list and requires at least one course in each of several specified fields. The determination of such specified lists and specified fields, of course, introduces again the problems of a planned general education program, even though the content of the courses not be specially designed for the art student. I shall wish to return to this subject in a few moments.

But first, may I make a few additional observations relating to collaboration with departments of the College? We can usually be assured of sympathetic interest and a desire to cooperate, both from the department head and his faculty, even when the origination of special courses is involved. It is not difficult to challenge and intrigue the instructor, even though a specialist he be, in a new approach to his field through an orientation with art—if he is an imaginative scholar, the idea has a quick appeal. But it is very difficult to keep him intrigued and progressively build the course over a period of years.

If he is an accomplished scholar—and if not, we should not be interested in him—he is already a specialist dedicated to the furtherance of his particular brand of knowledge. Though he can be diverted—and with enthusiasm for a time—his major interests soon begin to recall him. Since his teaching load must be held within reasonable limits, any special courses

he offers for the art student must replace courses in his department. Inevitably, his status in his department is affected. The courses he teaches bear a relationship to his place in the departmental hierarchy, and his professional interests are best served when he gains assignment to advanced courses for students majoring in his department. His identification with special courses outside his department may block this advancement. Further, he is most rewarded and content when concentrating in the work he knows best and which represents his chosen province.

The exception may be the senior professors in any department, whose status is assured and who may be a little bored with repeated teaching of even the department's most advanced work. But their ideas and approaches have likely become set and a new orientation is difficult if not impossible for them to make.

The natural tendency for the scholar to assert his special knowledge and interests and to seek fulfillment through the teaching which is closest to his heart accounts, of course, for the tendency of college departments to offer even elementary courses as if only potential future scholars in their own fields were to be enrolled. Just complaints against this practice have been registered on all sides, for many years, and the situation has been bettered. But it is yet true that the introductory courses in most college departments deal exclusively with very narrow areas of content.

If the professional art school, in the interests of general education, can assign 20% or even 25% of its total required credits to liberal arts subjects, it is still true that only a very limited number of college courses will be scheduled for each student—perhaps four or five. For the student of the College, who enrolls in many such courses, the narrow content of each departmental course may not be serious, for each is amplified by all others. But for the art student, intensive indoctrination in a few scattered areas of world knowledge will not truly and effectively accomplish our purpose. No matter how carefully and thoughtfully we arrive at approved specified lists of courses and required distributions among areas of learning, we cannot overcome these departmental limitations.

Thus the seeming freedom of the university art school to organize its general education program as it may choose, taking full advantage of its institutional resources, is to some degree illusionary. This is not because limitations are arbitrarily imposed but because they are inherent in the whole academic set-up. In recent years, however, a movement has occurred in many universities which promises much. This is the inception of the General College, or College for General Studies, or Basic College—however it may be variously identified. I believe we are probably all familiar with the plan. It departs from the usual departmental organization of the College of Liberal Arts, to assemble related areas of learning in larger unities, and to give courses of greater breadth and more inclusive perspectives. The fields of

learning are less compartmentalized, and the focus is more upon the student's needs for general orientation than his needs for specialized preparation. Its goals very closely approach what I believe we mean by general education.

Though not all universities, by any means, have accepted the General College idea, where it exists the art school's problem may be more readily solved. It offers many virtues, despite a number of criticisms from academic sources which may be valid from those points of view. First, it is possible, within the limits of the four or five courses our programs may permit, to choose courses from among the General College offerings of sufficiently broad scope to meet the essential liberal needs of the art student. These are not special courses, designed exclusively for the art student (though generally well suited to his capabilities) so he finds himself in classes with students of all other interests and persuasions—which is a virtue we have previously discussed. Further, a corps of teachers specially trained and dedicated to this form of instruction is being slowly built up, organized under area administrations rather than academic departments so that the pressures for ever increasingly narrow specialization are alleviated and with promotional opportunities suitably based on effectiveness in the general area.

As an example, I should like to describe a course being given at Washington University under the title *Physical Science and the Physical Senses*, as originated and developed by Alexander Calandra, even though I cannot do it justice so briefly. The approach is through the five senses, each in turn, starting with the student's own familiar ability to perceive by means of his senses. This leads to questions of how the senses operate, what causes their sensations, where these causes originate and how they reach the sense, what may be the characteristics of this transmission, and what is signified about the objects or forces which originally set this process in operation. Inquiries are made into the meanings which man has attributed to his sensations—in primitive times and at various periods up to today—and how he has explained both the act of perceiving and what he perceived. The explanations of modern science, of course, receive dominant emphasis but come only when the student is prepared and ready to receive them. Much work is done in the laboratory, to test various possible explanations. The social and even economic impact of earlier theories are explored, and myths, folktales, and other fantasies are considered appreciatively.

If all this would seem to suggest that the course is rather superficial as science, let us review some of the items that are dealt with, in my view satisfactorily, in just the one section which is devoted to vision: the structure of the eye, the lens and its image, other curved lens, depth perception, stereoscopic perception, measurements by triangulation, distance measurements in astronomy, visual acuity, chromatic aberration, the retina, illumination, measurements of illumination, the camera, illumination and the solar system, color as light, color as sensation, color as pigment, theories of color

vision, characteristics of the spectrum, the spectroscope, the nature, theories, and characteristics of light, and the microscope, telescope, and other optical instruments.

While this course is not specially oriented to the art student, I think it is evident that it touches directly on many of his major concerns. Further, he is usually very aware of his senses and sensations, and the approach makes an immediate appeal. Other General College courses in other areas may be equally appropriate. For in all cases, not only is general orientation an objective but this is accomplished in terms of the student's own experience or through tangible materials which are readily accessible to him.

I have found it possible to exert some influence upon the planning and content organization of such General College courses, for the art student is welcomed in such classes as an asset, though we cannot expect to dictate what the courses shall be. Because there are as yet no standard patterns for these courses, it would not be rewarding to attempt to discuss which courses can best be chosen for art students. But their planning is sufficiently broad and inclusive, generally, to insure that the student who has completed three or four courses in different areas has acquired, in fact, the basis for a liberal education. I know of no better answer to our problem.

In universities where no General College yet exists, the art school may well take the lead in promoting its establishment. Other professional schools have the same interest in general education and encounter many of the same problems, and by joining forces with architecture, music, business, engineering and others, considerable pressure can be brought upon an administration and the liberal arts college. The independent art school with connections with a neighboring university or college may seek comparably organized courses there or be instrumental in having them initiated. And for the wholly independent school, the courses of the General Colleges may serve as models worthy of study.

But it should be evident that the art schools are taking on a new responsibility that has no quick and easy solutions, in thus broadening our area of concern. And it can be quite expensive. Inevitably, the question must be asked: do the added values of general education make it worth while? The answer, I think, is that the only alternative is a drift, slowly down hill into the category of trade schools. There is not time, now, to discuss this fully. But yesterday I pointed toward the increasing tendency of the non-professional college art departments to look down their noses at us and to sneer "mere trade schools!" There is some justice on their side. To detail the pros and cons, however, would require another paper.

Yesterday, I stressed tradition as the key characteristic of the professional school of art. Among the significant traditions we have inherited is the tradition that the artist is a man of learning and culture, knowing and sensitive in his relations with his times, aware of the ancient virtues and

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verities, prophetic of the future, often, in his sympathies and intuitions. How well have we done by this honored tradition?

Here lies the strength of the non-professional college art department—though we needn't over-estimate the quality of college standards. And it is probably true that our liberal arts colleges are our best cultural forces in education. In them has developed our best general work in history of art, philosophy, and aesthetics. But it is significant that college art departments offer little in the fields of the commercial arts or industrial design, and I would suggest two reasons: first, these fields carry the taint of professionalism and are therefore inconsistent with liberal arts ideals; but more importantly, in these fields the absence of highly developed technical skills and understanding cannot be disguised—and these demands the college department cannot meet. However, the development of abstract painting and sculpture, expressionism, and abstract expressionism opened a golden opportunity in the fields of painting and sculpture. Other modern trends have also made the crafts vulnerable. For in these contemporary idioms, *the absence of a command of techniques can be made to seem a virtue.*

We need seriously to recognize the fact that in the liberal art colleges and the non-professional or semi-professional art departments of a half-dozen leading Mid-western state universities there are undoubtedly more students devoting major energies to painting, sculpture, and the crafts than in all our professional art schools together. Many of these are bright, able, and talented students. They consider themselves qualified artists, or about to become qualified artists—perhaps not professional artists because, they will tell you, the day of the professional painter and sculptor is past. In today's society, they say, painting and sculpture and the crafts are purely cultural activities. They are encouraged to exhibit. They are encouraged to enter college teaching. They have developed verbal skills and are often convincing in their justifications. Their departments are proud of them and promote them with the public—often through channels of influence not so readily open to the professional schools. Are we prepared to surrender the fine arts and crafts to these institutions?

We will have no choice but to do so unless we pull mightily on our own cultural boot-straps. And if we lose those students who are potentially able painters and sculptors, attracting only students who are primarily job-minded, how do we long stay above the level of the trade schools?

But I believe that the development of our general education programs is only the necessary first step. Beyond that, we must more fully realize the opportunities for meaningful cultural experiences which reside in our technical and studio instruction. General education must pass through the studio door and pervade all that we do. Here, perhaps, is our ultimate challenge.

REFLECTIONS ON THE BIENNALE

John Lucas

The twenty-eighth Biennale, set in the sumptuous Public Gardens of Venice, was a huge and ingratiating show. While it is true that England for instance has better painters to offer than Ivon Hitchens and better sculptors than Lynn Chadwick, most of the thirty-four nations participating were well represented. So were all the principal media and nearly all the minor ones—from the decorative art of Venice itself to the art books of the western world and including at some distance from the main exhibition a cross-section of contemporary photography. Even the Orient was on display, most brilliantly perhaps in the works produced since he reached the age of eighty fifteen years ago by China's Chi Pai-shih. There were excellent retrospectives from new world and old alike—the late Joaquin Torres Garcia of Uruguay and the late Emil Nolde of Germany. Then, as if to indicate the two chief directions in modern art, there were superb retrospectives also of Mondrian and Gris.

One's reactions to two such masters depend ultimately upon one's preference for figurative or non-figurative painting. For my part, while it convinced me anew of the Dutchman's superiority to all his followers, seeing together twenty-five efforts of Mondrian from a space of thirty-three years left me with a prevailing sense of dissatisfaction. The demonstrations of how he proceeded to reduce landscape or still life to the abstract values of scene or object—one in two juxtaposed works, the other in three—struck me as very instructive. They were not enough, however, to dispel my doubts about the total force of his work or for that matter about any of his later paintings. In the case of Gris the effect for me was quite the reverse. I had never seen gathered so many fine things from every

phase of his output. The impact was immense and immediate. I suspect that in selecting the paintings for this exposition Mr. Kahnweiler exercised even more care than he did in connection with last year's enormous Swiss retrospective of Gris. At any rate, no greater service could have been rendered the Spaniard's reputation than to reveal his achievement through these twenty-nine works from 1911 to 1927. As with Mondrian, the painter's development was at once apparent. The difference for me was that Gris not only made a better beginning with his portrait of Maurice Reynal but reached in his last still lifes a happier conclusion. Mondrian's tree did not disappear in Gris. He was content to take only the first two steps, not the utterly abstract last. Gris too distilled essences, but the substance never wholly escaped.

Thereafter my liveliest interest was enlisted in comparing the contributions of France and Italy, of the U. S. A. and the U. S. S. R. On the one hand was the featured retrospective of Delacroix in the Napoleonica at San Marco; on the other, four retrospectives of Italian moderns dead since the last Biennale. So much Delacroix merely confirmed my suspicions about his painting attainments. I would gladly trade for one Lion's Head sketch even his Algerian Women, accorded here the place of honor, presumably on account of Picasso's recent preoccupation with them. I left Toni Martini, de Pisis, and the sculptor Ruggieri with the impression that, however fitting it is to commemorate them thus, their actual achievement was after all rather negligible. This was somewhat my feeling about the concurrent Léger and Picabia retrospectives in Paris, but the parallel is very imprecise. Not only did both Frenchman and Spaniard fashion indisputable masterpiece early in career

(*Nudes in a Forest* and *Procession in Seville*), but each developed a highly personal expression and discovered techniques marking a real advance in modern painting. Not so with these Italians—however individual the works of their maturity, especially those of Filippo de Pisis, may now appear.

Jacques Villon, Dunoyer de Segonzac, Tal Coat, and Bernard Buffet represent among them three generations of contemporary French painters. Of the numerous Italians their closest counterparts may be de Chirico, Campigli, Music, and Dorazio. Like Dunoyer and Tal Coat, Campigli and Music have contrived at least to form styles of their own. Among these four, all residing in Paris today, I found in regard to quality little to choose. The real questions arose concerning their predecessors Villon and de Chirico, their successors Buffet and Dorazio. Whatever one thinks of the works of Buffet—I find nine out of ten hopelessly shallow or vice versa—none can deny his originality and skill. Dorazio, adequately representing the majority of his generation in Italy and adequately represented here by only three things, is rarely stirring but never depressing. He prosecutes after Magnelli—too long after for my taste—the abstract research and experiment initiated by Kandinsky and Delaunay. It was hard in the end to know which of these two young painters to prefer. This is no longer true of Villon and de Chirico. The latter, once a lion among the moderns, has entered the museums as a lamb. No more devastating proof of his defection could be presented than the catalog's placing face to face his early Hector and his late Hippolytus. If there was none among the thirty-eight paintings by Villon to excite like the former, not one of them was so lacking in attraction as many of the three dozen de Chiricos. From his brother's portrait of forty-five years ago to last year's park or factory Villon has moved with no perceptible deviation toward consummate mastery. In this respect he resembles his countrymen as much as de Chirico resembles his. Braque's progress has like-

wise kept pace with Severini's decline. The result is that Villon can now be regarded with the reverence formerly reserved for Rouault, whereas in Italy nothing remains to revere but the memory of Boccioni.

In sculpture it is another matter. France was represented best perhaps by Giacometti (really a Swiss), though Henri Georges Adam (predominantly a sculptor) submitted some extremely engaging etchings. Italy took the palm here not on the basis of bulk alone but in variety and novelty as well. If there was nothing of Marini or Francini, both Viani and Manzu were present and almost as compelling as at the recent international exposition of contemporary sculpture in Paris. However, nobody came off much better than the American sculptor Harold Tovish, the most prepossessing of the foreign artists working in Italy.

America's painters easily surpassed the rest as a collective contribution. This was especially gratifying to one who was much disappointed not long ago by our Salute to France. It was equally pleasing in conjunction with the fact that Russia returned to the Venetian list with the most damning display conceivable, an exhibit that could not fail to have its effect on all sensitive Europeans who saw it. Our show, organized by the Chicago Art Institute, adopted all ingeniously a central theme of great appeal. This subject, treated each in his own way by thirty-five painters from Albright to Tooker, was the City. Creditable variations came from the hands of Stuart Davis, Willem de Kooning, Jimmy Ernst, Edward Hopper, Jack Levine, Loren Mac Iver, Reginald Marsh, Georgia O'Keefe, and Joseph Stella. Pollock and Tobey, already controversial favorites on the continent, excelled themselves; Shahn and Sheeler, not quite so familiar here before, did even better; but best of all, as always, were Marin and Feininger. To me the biggest surprise, however, was the New York of Corrado Marca-Relli—for including which, as for everything else, I feel compelled to compliment Daniel Catton Rich and Katherine Kuh.

Carleton College

NEWS REPORTS

General

New York's new Museum of Contemporary Crafts opened last fall a few doors away from the Museum of Modern Art. It is part of the American Craftsmen's Council which is headed by Mrs. Vanderbilt Webb. Architect for the building, a converted brownstone front, was David R. Campbell. Thomas S. Tibbs is director. Its exhibitions will be planned to show the work of the country's foremost artists in ceramics, metal work, weaving, and other crafts and to show the craftsman's relation to industry and architecture.

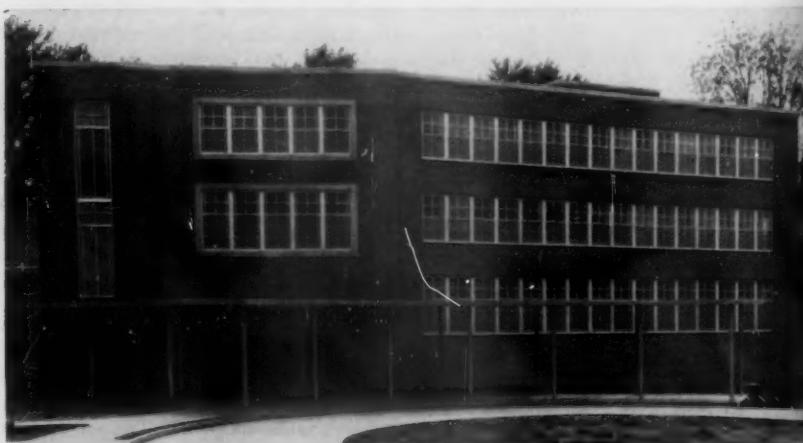
The Boston Museum of Fine Arts and Tufts University have adopted a joint program at the Boston Museum School and Tufts leading to the degree of bachelor of fine arts. Candidates for the degree will have four years of rigorous creative training at the Museum School combined with academic work in liberal arts courses on the Tufts campus in Medford. Academic courses will include English, literature, foreign language, government or history, and psychology. Russell T. Smith, head of

the Boston Museum School and chairman of the Department of Fine Arts at Tufts, and Dean Richard A. Kelley of the Tufts College of Special Studies will administer the program.

Carnegie College of Fine Arts, Pittsburgh, has received a \$10,000 grant from the Rockefeller Foundation to support a one-year program for the loan of paintings by living artists in the Pittsburgh area. Paintings are lent free of charge to homes, offices, and institutions. Several local public schools are also receiving loans.

Colour Slides Ltd., 18 Bentwich Street, London, W.1, has prepared several sets of 2 x 2 slides on English Mediaeval art such as *The Lindisfarne Gospels*, *The Benedictional of St. Aethelwold*, *Anglo-Saxon Glass*, *Archaeology of the Dark Ages in Britain*. Inquiries from American Colleges will be welcomed.

The Art and Music wing of the Clement Richardson Fine Arts Center at Lincoln University in Jefferson City, Mo., was recently completed (see illustration). An



The Clement Richardson Fine Arts Center at Lincoln University, Jefferson City, Missouri.

auditorium-theatre wing is expected to be completed early in 1958. The new wing will contain an art gallery as well as the Abraham Lincoln Mural by Thomas Hart Benton.

It is unusual that a university of slightly less than a thousand students should build a fine arts center costing \$1,350,000, but at Lincoln University large emphasis is placed on the arts. Science buildings, gymnasiums and stadia which usually take precedence at American universities were shunted to the background in order that the Fine Arts Center could be built. Due to the Supreme Court decision on segregated education Lincoln is in a period of change from an all-Negro faculty and student body to an integrated status with some 200 white students enrolled and a growing number of white instructors.

The National Gallery of Art has received from time to time requests for 2" x 2"

color slides covering representative objects of the Index of American Design. At the present time it has a collection of master slides in color taken directly from the Index renderings. They are made up into 20 sets, averaging about 50 slides for each set. If, in response to this inquiry, 50 or more requests for any one set are received, those sets will be reproduced and made available at cost, 15 cents per slide or \$7.50 per set of 50, or \$153.75 for the 20 sets. This price includes carrying charges. Where the set contains under or over 50 slides, the price per set would be at the rate of 15 cents per slide. These slides would be furnished in cardboard mounts with the title printed on each mount. The duplicate slides would be inspected for acceptable color accuracy. Lists of the 20 sets can be obtained from the Index of American Design, National Gallery of Art, Washington, D.C.

Personnel

First artist-in-residence at Princeton is Stephen Greene.

Turpin Bannister leaves the University of Illinois to become Dean of the College of Fine and Allied Arts at the University of Florida in Gainesville.

Jan Cox, Belgian artist, has been made acting head of the Department of Painting at the Museum School, Boston.

Jane Hayward, first recipient of Yale's Monticello Prize, a new annual award in Yale's History of Art Department is continuing her study of Mediaeval stained glass, under the auspices of UNESCO.

Leroy Flint is Acting Director of the Akron Art Institute, replacing Robert Luck who is now Director of the Telfair Academy of Arts and Sciences, Savannah.

Xavier de Salas, noted Spanish art historian is on a lecture tour in the United States under the auspices of the Spanish Institute. In addition to engagements at several leading museums his tour includes talks at the art departments of Yale, Uni-

versity of Michigan, Western College for Women (Oxford, Ohio), and Indiana University. His subjects are El Greco, Velazquez, Goya, Picasso in Barcelona and Portraits of Spanish Hidalgos.

Jean Charlot whose fourteen fresco panels for the new art building at St. Mary's College, South Bend, were inaugurated last summer, was awarded on that occasion an honorary degree of Doctor of Letters.

Adolph Cavallo, recently Curator of Theatre Arts at the Detroit Institute of Arts is now Assistant Curator of Textiles at Boston's Museum of Fine Arts.

Grand prize in the student division at the California State Fair went to David Glines, UCLA art department. Glines was awarded a \$500.00 scholarship and \$100.00 in cash for his print, *Transfiguration*, entered in the junior-senior division.

John T. Carey, the new chairman of Northern Illinois State College, DeKalb, Illinois, sends the following note on his

department: "There are seven people on the staff. We offer a Bachelor of Science degree in Art Education and starting this year we will offer a Bachelor of Art degree in Art. The student enrollment is 4,150, with approximately 75 Fine Arts majors. The department will offer service courses to approximately 350 students per semester. A new Fine Arts Building is on the drafting board, and it is hoped that a graduate department will be instituted in 1958."

The University of Omaha announces two new members of its Art Department, Louis Williams as head of ceramics, and Jane Anderson in art education. Mr. and Mrs. Koch have returned from a summer spent in the jungles of Yucatan and Central Mexico, and have brought back many fine kodachromes which they will be glad to share with other universities as announced in a previous issue of *CAJ*.

Princeton University has two new instructors this year, John M. Jacobus, Jr., who has come from Yale where he took his Ph.D. in June, writing a thesis on the architecture of Viollet-le-Duc, and Robert H. Rosenblum, who taught last year at Michigan and who recently took his doctor's degree at New York University. He is a specialist in Neo-Classical and Romantic art. New graduate courses will be given in the Department in the course of the year, including one on Caravaggio by Rensselaer Lee. Also, Erwin Panofsky of The Institute for Advanced Study will be a visiting professor during the second term, giving a graduate course on Iconographic Problems in the Fifteenth and Sixteenth Centuries. Another visiting professor will be Ellis Waterhouse, Director of the Barber Institute of Fine Arts of the University of Birmingham, who will give a graduate

course on Eighteenth Century English Painting.

Rensselaer W. Lee, chairman of the Department of Art and Archaeology at Princeton, lectured at the Fine Arts Festival of Wilson College, Chambersburg, Pa., in November, on "The Influence of Torquato Tasso on the History of Painting." Mr. Lee was the representative of the American Council of Learned Societies at the meeting of the International Union of Academies in Rome last summer. Later he visited Moscow and Leningrad and reported favorably of the exhibition of Rembrandt paintings at the Pushkin Gallery, Moscow, and French paintings from Clouet to Picasso's Blue Period (but no further) at the Hermitage, Leningrad.

Under the leadership of artist Gurdon Woods, who became director last year, the California School of Fine Arts in San Francisco, is carrying on an extended program. Henry Koerner is artist-in-residence, 1956-57, at the Munson-Williams-Proctor Institute in Utica, New York. Edward Millman, who occupied that post during 1955-56, moved to Rensselaer Polytechnic Institute as visiting professor of art.

Professor Glenn Wessels of the University of California showing at the City of Paris Rotunda Gallery during October. New to the Decorative Arts Department at U. C. this semester, Merry Renk, Marlise Stacheline, Virginia Schoener (*CAJ*'s news editor).

In *Absentia*. When this issue goes to press the editor will be in India as a member of the United States delegation to the Ninth General Conference of UNESCO. Henry Holmes Smith, our typographer, should have special thanks for taking over the editorial job during this period.

Exhibitions

Starting in October, the Guggenheim Museum will send 200 oils, watercolors and drawings from its Collection to 23 educational institutions throughout the United States, thus marking the 4th season of its campaign to bring good contempo-

rary art to areas where it is not readily available to artists, students and public.

These loans are divided into two categories: Long Term Loans of Six months and Supplementary Loans of three weeks. The Long Term loans are constituted of

10 to 13 oils, watercolors and drawings. The borrower is encouraged to use the Long Term Loan as a nucleus around which to arrange an exhibition of broader scope or as an independent exhibition if such is more convenient. The only requirement is that the paintings be kept constantly on display over the six months period. It is felt that a lack of familiarity with the work of artists of the younger generations more than anything else makes for the difficulty the public finds in accepting it and that a steady acquaintanceship with such work will do more than anything else to break down this barrier.

The Supplementary exhibitions, comprised of 25 pictures, circulate among the exhibitors of Extended Loans. They become available to other borrowers when time and geographic routing permit.

Among the borrowers of Long Term and Supplementary Loans this season: University of Arkansas; Beloit College, Wisconsin; Brigham Young University, Utah; University of California at Davis; University of Georgia; Grand Rapids Art Gallery, Michigan; Henry Gallery (University of Washington); College of Idaho; Kalamazoo Institute of Arts, Michigan; University of Kentucky; University of Mississippi; Montana State University; Mount Holyoke College, Massachusetts; University of New Mexico; University of Notre Dame, Indiana; Oshkosh Public Museum, Wisconsin; Pennsylvania State University; St. John's University, Minnesota; College of St. Scholastica, Minnesota; Siena Heights College, Michigan; Talladega College, Alabama; Telfair Museum, Georgia; Tulane University, Louisiana; University of Wyoming.

Talladega College in Alabama is currently showing an exhibition of paintings on a semester loan from the Guggenheim Museum. The exhibition is international in scope and includes examples of works of art by Kandinsky, Klee, Feininger, Marc Chagall, Morris Graves, and Moholy Nagy. Prized among this group is an oil by Lyonel Feininger called *Fourmasted Schooner*. Professor David C. Driskell will give a series of lectures on twentieth cen-

tury painting during the stay of the exhibition.

The Mount Holyoke Friends of Art celebrated its Twenty-fifth Anniversary with a loan exhibition entitled "French and American Impressionism" during October in Dwight Art Memorial. Cover of Catalogue has color illustration, *Skaters, Central Park*, by Glackens.

George Washington University Library opened its season with an exhibition of water colors by Alfred Jacob Miller, "The Far West in 1837," lent by the Walters Art Gallery, Baltimore. The Baltimore artist who accompanied William Drummond Stewart's historic expedition in 1837, captured pictorially the remarkable life and landscape of the then unexplored regions of the Oregon Territory.

The 8th Festival of Contemporary Arts, March 3 through April 7, tops the University of Illinois exhibition schedule announced for 1956-57.

Work of the Mexican painter, Antonio Ruiz, was exhibited in October at the University of Texas.

Man and Beast, an exhibition of American Indian art was held in October at Michigan State.

Albion College has again prepared an interesting and varied series of exhibitions running from September to June. *Handmade in India Today, Well Designed Automobiles, Senior Art Majors Exhibition*.

For an exhibition of young American artists held last summer the Department of Art and Art Education at the University of Wisconsin picked the following nine: Ilse Getz, Steve Pace, Leon Hartl, John Grillo, Rosemarie Beck, Julio Girona, Jonah Kingstein, John Laurent, Reginald Pollack. Only two of the nine hold college degrees (Beck and Laurent).

Indiana University held during December an exhibition of good design based on objects in the local stores, organized by William Friedman.

Vassar College opened its fall exhibition season with a retrospective showing of paintings, drawings, and prints by Alton Pickens, new member of its painting faculty.

"Vocabulary in Form" was the title of an exhibition held in October at Yale University Art Gallery. Organized by Director Lamont Moore, with the cooperation of Charles Seymour, Jr., Hellmut Wohl and Colin T. Eisler of the History of Art Department. The exhibition consisted of various juxtapositions arranged to show the form of works of art, such as a Picasso drawing and an African tribal sculpture. Other examples were: a spectroscope with a translucent plexiglass construction, a highly organized Baroque painting by Van Dyck with a gilded bronze clock whose figures move as the hours strike, a Peruvian textile hung next to an abstraction by Albers.

The important loan exhibition from Italy of Italian Renaissance painting and sculpture shown at the National Gallery of Art during December is at the Metropolitan Museum until February 24. It includes outstanding works by Raphael, Michelangelo, Botticelli, Titian, Cellini and Donatello.

Paintings by artists who have held Fulbright Awards were shown during October at the Duveen-Graham Galleries, New York. Knowing that many of these young artists had received college training, we asked the Institute of International Education to provide this information for *CAJ* readers. Here it is:

Leon Applebaum, B.F.A., State University of Iowa

Richard Bove, B.F.A., Pratt Institute
LeRoy K. Burkett, B.F.A., State University of Iowa

Daniel Dickerson, M.F.A., Cranbrook Academy of Art

Sam J. Fischer, B.F.A., Bradley University, M.F.A., State University of Iowa

Sybil Fonda, Mount Holyoke

John C. Freed, B.F.A. and M.F.A., University of Oklahoma

Panos Ghikas, B.F.A. and M.F.A., Yale
James V. Harvey, Art Institute of Chicago

Jack Henderson, B.F.A. and M.F.A., Kansas City Art Institute

Eleanore Heusser, Cooper Union

Larry Hilburn, B.A. and B.S., Southwestern State College, Texas

Robert Huck, M.F.A., University of Colorado

Ward Lindley, Jr., B.F.A., University of Nebraska

George McCullough, B.F.A. and M.F.A., State University of Iowa

Winston E. McGee, M.A., University of Missouri

David Michael, M.F.A., University of Georgia

David Mitchell, B.F.A., State University of Iowa

Richard Neidhardt, M.F.A., University of Florida

Jarvin L. Parks, B.F.A., Georgia University

Douglas Semonin, B.F.A. and M.F.A., Cornell University

Douglas V. Snow, B.F.A. and M.F.A., Cranbrook Academy of Art

Robert Sowers, M.A. in Fine Arts, Columbia University

Ben L. Summerford, B.A. in Art, American University, Washington, D.C.

Lois Swirnoff, B.F.A. and M.F.A., Yale

Richard A. Wengenroth, B.F.A., Wittenberg College, Ohio

Gusta Zuckerman, B.A. in Fine Arts, Barnard

No information was available on:

Mary Jane Holmes

Philip Moose

George Vander Sluis

Eric Von Schmidt

Interpreters Needed

The Technical Assistance Program of the International Cooperation Administration will require additional interpreters during 1957. They will augment the present staff traveling with visiting teams.

Familiarity with Spanish, Portuguese, Persian or Korean will be necessary. Details of the qualifications required of candidates may be obtained by writing George Koehler, Executive Services, Inc., 1119 Seventeenth St., N. W., Washington 6, D. C.

IMMACULATE HEART COLLEGE

Within the last few years, the art department of the Immaculate Heart College in Los Angeles, has built for itself a remarkable reputation in American art circles. This relatively small department is led by two Catholic sisters, Sister Magdalen Mary, I.H.M., and Sister Mary Corita, I.H.M., themselves creative artists of talent. For three years until his death in December 1955, Dr. Alois Schardt was the third member of this team, contributing his wide knowledge of art history, and a personal philosophy which by their testimony inspired both teachers and students.

The student work has reached an exceedingly high standard in many fields including oils, collages, mosaics, and prints. A gauge of its excellence lies in the list of twelve galleries now handling its prints. These include Gump's Gallery in San Francisco and The Contemporaries in New York City. In any competition open to art students in the area, Immaculate Heart entries are numerous, and prizes received impressive. In September's California State Fair, the college took nine of twenty-four prizes offered in the college art department divisions. This was in competition with all the state universities and colleges, as well as other private colleges.

The department has seen that the best possible training for the art student's future is to combine his creative talent with definite efforts toward specific ends, while



Carmen Macias: Banner for National Convention (Thanksgiving) held at Immaculate Heart College

the college has had the broad vision to see the art department in relationship to its total program. As a result, students design many of the college publications, a considerable amount of designing is done for church purposes, senior art majors are given one-man shows with printed catalogs, and, taking up an idea long used by art schools on the Pacific coast, an impressive number of circulating exhibitions have been put together and are available for the one-way cost of transportation to any interested group. Immaculate Heart has recognized what so many of our art



Immaculate Heart College. Summer Session class for adults conducted by Sister Magdalen Mary.

school and art department administrators forget, that a high quality of student work brought to the attention of the public does its own recruiting.

In analyzing the work produced by this department's students, the importance of the spiritual element in combination with the progressive attitude of the two teachers must be taken into account. The work itself, while individual, has an underlying family resemblance. It is generally abstract. Much of it has a religious theme. It has been inspired by the creative talent and the spiritual values of the two nuns who have built up the department and who stand in the center of the group as its leaders and developers. Something of their philosophy is to be found in an article on *The Modern Art Problem* by Sister Magdalen Mary, published in the "Newsletter" (college and seminary supplement of the Catholic Art Quarterly) for January, 1956. In discussing the controversy over modern art, she maintains that the heart of the matter is the disagreement over the purpose of art. She subscribes to the "Object-as-Form" theory—"all that is required is that the object achieve unity in the manner appropriate to its nature." "The two qualities that make for universal art are the difficult to describe ones of timelessness and spaceless-



Art Structure. Students of Sister Mary Corita's class at Immaculate Heart College

ness." At the same time she warns of the danger of confusing 20th century art and 20th century efforts toward art, quoting Thomas A Kempis. "We often judge of a thing according as we have it at heart; for true judgment is easily lost through private affection." Chapter XIV, *The Following of Christ*, a quotation to which all teachers might have frequent recourse.

V. W. S.

Art in the Press

Life for September 17, 1956, carried an impressive article on the excavation of the Athenian Agora and the rebuilding of the Stoa of Attalus by the American School of Classical Studies at Athens. The work is under the direction of Homer Thompson, professor at Princeton's Institute for Advanced Study.

The Federal government and the arts—testimony before the Congressional Committee on Bills S. 3504 and S. 3419, can be obtained by writing to Senator Herbert Lehman, Chairman on Federal Advisory Commission on the Arts, Washington, D.C. . . . Copyright in Works of Art by Joshua Binion Cahn may be obtained

from Artists Equity Association, 9 East 45th St., New York 17, N.Y. Price \$1.00.

If your class is missing the day Elvis Presley comes to town, don't fret. They are getting a look at a "dead ringer" for the gods of the Golden Age of Greek art. This pronouncement, according to Associated Press, was issued by Professor Harry Wood, head of the art department at Arizona State College at Tempe. "A comparison of Presley in action with photos of well known Greek statues shows remarkable similarities." We wonder if the statues had Elvis' effects on young Greek ladies?

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BOOK REVIEWS

Leopold Zahn, *Kleine Geschichte der modernen Kunst*, 183 pp., 57 ill., West Berlin: Ullstein Bücher (No. 92), 1956. DM 1.90.

This is the best, by far, of any short history of modern art which has come to the attention of this reviewer, despite the fact that the sections on sculpture and architecture are not treated as fully as they might have been. Especially the chapter on architecture could have been lengthened with profit to include a more complete coverage of the contributions made by the United States.

While the author's concern is admittedly with the twentieth century, he does not ignore those preceding events which aided in the formation of modern art, and the chapter entitled *Die künstlerische Ausgangssituation um 1900* is devoted to this subject. Every movement of any consequence which originated during the first fifty years of this century, including such lesser known ones as *l'homme témoin* and *Fronte Nuovo delle Arte*, is there paraded before the reader. *Die Neue Sachlichkeit* and other tendencies which ran counter to modern art are given their due in the chapter aptly called *Zurück zum Gegenstand*.

The achievements of the second quarter of the century are related in a single chapter, there being no art movements in this period to compare with those of the preceding quarter, nor any artists of the stature of a Picasso, a Kandinsky or a Klee, according to the author. Perhaps we are still too close to this period to make a just evaluation. At any rate he does recognize, among the important contributions of this quarter, the work of Mark Tobey, whom he calls *der älteste "Taschist."*

Throughout the sections just discussed, the author follows a consistent and simple plan, in which there is first, a brief, critical history of a particular movement, such as Expressionism or Cubism, followed by a profile-portrait gallery of representative artists of that movement. In the case of

Expressionism, for example, we are given profile-portraits of Kirchner, Nolde, Mueller, Kokoschka, Beckmann, and Hofer.

The last chapter on painting, *Die eigen-gesetzliche Entwicklung der Maleri*, is an excellent summary of the evolution of modern art considered in the light of changing art concepts which departed, step by step, from the esthetics of the Renaissance.

Although the sections on sculpture and architecture are quite brief, as already pointed out, no significant advances are ignored. We are guided through the course which sculpture ran, parallel to painting, toward the abstract and non-objective, to the space compositions of sculptors like Archipenko, Zadkine, and Moore. In architecture, we are conducted beyond the half-century mark with the inclusion of Le Corbusier's chapel at Ronchamp, which was consecrated in June 1955. The rise of the modern school in Latin America is also noted, and mention is made of architects Lucio Costa, Affonso Rudy, and Mario Pani, who are less well-known here than Oscar Niemeyer.

The illustrations, scattered throughout the text, are in black-and-white and mostly of woodcuts, drawings, lithographs, and etchings. They are in no way connected with the text and seem to have been inserted merely to furnish some idea of the various styles discussed in the book.

Instead of some *Schlussworte*, as the author states, he has provided us with two sets of quotations, one from modern artists and the other from opponents of modern art, set against each other on opposite pages, from which we are to draw our own conclusions as to the merits of either side.

There is also an excellent bibliography which is subdivided into general and particular categories, including one on writings of the artist, *Schriften der Künstler*.

And, finally, there is a useful chronological table listing the leading events by years, from 1900 to 1955, not only in the arts but also the developments and dis-

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coveries in technology, philosophy, and science which may have had some influence in the arts.

LAURENCE A. LEITE
George Washington University

Jirō Harada, *The Lesson of Japanese Architecture*, revised ed., 192 pp., 165 ill., London: Studio, 1954. \$6.50.

Arthur Drexler, *The Architecture of Japan*, 288 pp., 235 ill., New York: Museum of Modern Art, 1955. \$6.50.

As a popular reference Jirō Harada's *The Lesson of Japanese Architecture*, first published in 1936, long held a monopoly with the English-reading public. Making no more claim to scholarship than most Studio publications, the book professed merely to offer "a glimpse," sought only to give "some ideas, however vague, some hints, however slight" towards "improving living conditions" (p. 4). It did just that and no more. Going lightly on text, sparing browsers the bother of footnotes and bibliography, the work exerted its appeal with illustrations and lines of casual comment. To the teacher it sounded at the same time an authoritative ring of comment because it was authored by a member of the Imperial Household (now the National) Museum in Tōkyō, who had in the very year of its publication received from the University of Oregon an honorary doctorate for distinction as writer and lecturer on Japanese art.

Considering what has happened to Japan and the United States since 1936, in a war and a subsequent peace that have quickened more than ever before the processes of cultural exchange, teacher and student interested in pursuing the lessons of Japanese architecture alike welcomed announcement of a revised edition of Dr. Harada's famous monograph, trusting that current demand for more than a glimpse would be answered with an expanded, a richer and a deeper study. Although the author was known to have undertaken revision under pressure of a backlog of obligations imposed by his having been sent repeatedly to the United States, to guide and interpret

for Japanese officials, to conduct guided tours of the "Peace Treaty Show" of 1951 at the M. H. DeYoung Museum in San Francisco, and to attend and lecture on the traveling "Japanese Masterpieces Show" of 1953, those familiar with the first edition of the Studio book hoped that the second edition might still reflect to its betterment that constant touch with the National Treasures of Japan which its author had enjoyed during the interim.

The revised study simply failed to meet expectations. Apart from minor changes the format remained the same. Even the prefatory apology about the "glimpse" was repeated word for word. No pages had been added. Many of the old plates had been used again and beyond the original total of illustrations only one had been added. Except for brief notes regarding the destruction of certain buildings and the findings of recent research on a few others, the text remained unaltered. About all that could be said for the new edition was that a book regarded as at one time indispensable to the course in Japanese architecture was now again in print.

If no other study had appeared to answer questions still left untouched, the book might have continued to hold its old monopoly. Unfortunately for it, only a few months after its appearance New York's Museum of Modern Art came out with a characteristically monumental monograph on the subject. Prompted by the showing of its third "House in the Garden," that magnificent Momoyama-Edo structure built by imported craftsmen in its courtyard, the Museum of Modern Art had expanded the catalogue into a major work. Arthur Drexler, its Curator of Architecture and Design, had made a flying trip to Japan. Welcomed by Japanese architects and scholars, Drexler displayed phenomenal ability on his own in ferreting out the essentials of the Japanese art of building. He certainly impressed the reviewer with the intensity of his quest when the latter had the privilege of entertaining him in Kyōto one night during his visit.

In the process of deciding questions about the Japanese house-and-garden itself

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—one which came eventually to be designed by an architect of Tōkyō, built in Nagoya, dismantled, shipped, and eventually reconstructed in the courtyard of the Museum in New York—Drexler learned much about Japanese architecture in general and Japanese buildings and gardens in particular. He brought with him to Japan a specialist's knowledge of Occidental architecture, an eager curiosity for the essentials of Japanese architecture and a fresh eye for its subtleties of structure and design. He read Harada's book and as much else in English as came to hand (unaccountably missing Lorraine E. Kuck's *The Art of Japanese Gardens*). He had key texts in Japanese translated for his benefit. He enlisted the assistance of Alexander C. Soper III in completing and correcting his manuscript.

Drexler ended in the production of a book selling for as little as Dr. Harada's revised monograph but superior to it in every respect—from quantity and quality of illustrations to a richly informative text with penetrating insight and colorful description. Though written in apparent haste by a newcomer to the field of Japanese architecture the book is remarkably free of error. It is marred by such redundancies as "Yakushiji Temple," "Tōdaiji Temple," etc. (redundancies because "ji" in Japanese means "temple"). It is inconsistent in the use of "long marks" over the o's and the u's in certain Japanese words (even as Harada's publication is inconsistent)—and the "long marks" in the Romanization of Japanese words are as important to their meaning as are the accent marks in French. In spite of Dr. Soper's assistance with the manuscript, the text remains confused about the history of Hōryūji—the present structures do not date from 607 A.D.; the pagoda (Tō) was not destroyed by the fire that burned the Kondō in 1949; etc. The author is mistaken in assuming that the present Gosho is the original Imperial Palace of the Heian Period (p. 98)—the present structures and grounds do not even mark the site of the original. He is wrong in implying that *Ukiyo-e* refers alone to the woodblock print in color (p. 126); the

art of the "Floating World Picture" embraces paintings as well as prints, and paintings in a variety of formats—as the folding screen (*byōbu*), the sliding paper screen (*fusuma*), the hanging roll (*kakemono*), and so on. Kenzo Tange's oblong structure opposite the Peace Arch in Hiroshima's Memorial Peace Center is intended to be more than the Museum described (p. 255); it is intended on the ground level to serve as an open corridor leading from the Library-Office Building, which is described, to an Auditorium for World Peace Conferences, which is not mentioned (perhaps because the Auditorium for lack of funds had not been begun at the time of Drexler's visit and the author had neglected to consult the published plans).

In spite of defects the Drexler monograph remains a book of major, and even in some respects of unique, importance. It is probably the first extensive publication ever to accompany and interpret the forms of an actual Japanese house-and-garden built for exhibition in the United States. It is certainly the first book ever to reproduce authorized photographs of the Inner Shrine at Yamada-Ise. It is one of the few books ever to point out the structurally irrational but aesthetically impelled features peculiar to Japanese architecture. It is an outstanding work in the fairness of its coverage—from the beginnings of the art of building in prehistoric Japan through the developments of palace and temple design to the confused importations of European "styles" in the recent past and the current efforts at integration of Westernized forms of the new Industrial Age with the native Shinto-inspired traditions of craftsmanship and reverence for functions, materials and structural procedures.

WALLACE S BALDINGER
University of Oregon

Arthur Voyce, *The Moscow Kremlin: Its History, Architecture, and Art Treasures*, xiv + 147 pp., 121 ill. (3 in color), Berkeley: University of California Press, 1954. \$10.00.
This handsome volume is the first ex-

tensive account in English of that intricate compound of history and architecture which is known as the Moscow Kremlin and deserves to be much better known by non-Russian students of art history. As the author says, "The triangular enclosure of the Kremlin contains within its relatively small area the Russian counterparts of Reims, Saint-Denis, and Sainte-Chapelle of France. Few places, except the Athenian Acropolis and the Roman Capitolium, contain within a small area all the significant monuments of a nation's past." Here are churches and palaces which have been the scene of many of the most dramatic events of Russian history and which in themselves are among the most dramatic events of any national art history. Mr. Voyce's book is a serious and straightforward account of the historical sequence of these buildings, of the walls and towers which surround them, and of the significance of this fortified enclosure (*krem'l'*) as the principal seat of governmental authority of pre-Petrovian Russia and again since 1918.

In the course of nine chapters (the last two dealing with the art treasures preserved in the Kremlin Museums and Red Square) Mr. Voyce recapitulates the main outlines of the historical record which had been established in its main outlines by the great nineteenth century publications of Bartenev, Rikhter, Solntsev and Zabelin. Although he has added certain items of information, most of his illustrations are also drawn from these older sources. These earlier architectural plans and sections retain their simplicity and clarity, but it is regrettable that Mr. Voyce was not able to obtain more clear modern photographs for the many items of the decorative arts which he illustrates. He has a particular sensitivity for this material, but he cannot always communicate it to the reader under the handicap of the schematic older colored drawings.

On the whole this is a historian's rather than an art historian's history. Mr. Voyce has placed the works he discusses in succinct and revealing political, ecclesiastical and social perspectives, but there are still many questions of style which can be

asked and for which answers would prove most interesting. The orb and crown of Vladimir Monomakh, for instance, are among the more remarkable, as well as revered, national treasures. A closer analysis of their workmanship and composite style would go far to illuminating for the American reader the complex stylistic history of Russian art. We may hope that in his study of *The Russian Decorative Arts and Crafts* now in progress, Mr. Voyce will press his investigations much further.

The catalogue of illustrations, chronology of important events in the history of the Kremlin, and notes to the text at the end of the volume contain much pertinent information which the reader is advised not to overlook.

GEORGE HEARD HAMILTON
Yale University

William Hogarth, *The Analysis of Beauty with the rejected passages from the manuscript drafts and autobiographical notes*, ed. Joseph Burke, lxii + 244 pp., 12 ill., Oxford: Clarendon Press, 1955. \$5.60.

This is a superb edition of what is doubtless one of the most original and intriguing treatises in the corpus of British writings upon aesthetic theory. Scholars may now purchase a relatively inexpensive copy of *The Analysis of Beauty* which adheres, typographically and structurally, as closely as possible to the 1753 text; only blatant anomalies of punctuation and usage have been normalized. The volume is enhanced by reproductions not only of the prints Hogarth composed to illustrate what Dr. Johnson, in his moving epitaph upon the artist, characterized as "the essential form of Grace," but also of the brilliantly satiric sketches that Paul Sandby, champion of the connoisseurs, used as the weapons of Palladianism and the system of particular patronage it maintained against Hogarth's empirical opposition to *le beau idéal* and its concomitant solutism of standards.

The steps in the formulation of Hogarth's theories may now be studied in

great detail, since Professor Burke has included rejected passages from the three manuscript drafts of the *Analysis* (two of which are in Hogarth's autograph) which the British Museum acquired in 1918, as well as photographic reproductions of a few salient passages and an invaluable concordance by T. C. Skeat of that institution. Also contained in these remains are a few autobiographical fragments by the autodidact Hogarth describing the evolution of his system of visual or semantic mnemonics: "more reasons I form'd to myself . . . why I should not continue copying objects but rather read the Language of them <and if possible find a grammar to it> and collect and retain a remembrance of what I saw by repeated observations. . . ." Professor Burke correctly relates these statements upon craft to classical rhetoric's *memoria technica* through the utilization of *loci* and *imagines*, yet he has perhaps been too brief in his treatment of this crucial and seminal revelation. His exegesis constitutes an intensive study of Hogarth's utilization of the places of invention, but he neglects an explication of this method's pertinence to the inventive process as understood by Hogarth's contemporaries. Indeed, the classical concept, *ut pictura poesis*, manifests further layers of significance when understood in this context, since the concept of invention served as the arena for contemporary speculation and dispute concerning the translatability of the arts.

Happily, however, Professor Burke cannot be reproached with sins of omission as concerns further autobiographical materials; he has not been content to present merely the fragments cited above. Nor has he reproduced any of John Ireland's transcriptions in his *Supplement to Hogarth Illustrated*. He has caused to be printed in full for the first time all the autobiographical jottings in an additional British Museum manuscript; these he has amplified with an impressive *apparatus criticus*. Since for Hogarth there was no dichotomy between the surface events of the quotidian and his scrutiny of them on the cognitive level, this compendium of occurrence and

reflection may be perused not only for its intrinsic value, but also as an aid to the elucidation of many passages in the *Analysis*. Appendixes contain a selective bibliography, further notes on the text, and a correlative key to the figures in the plates; a thorough index concludes the edition.

The entire work is preceded by Professor Burke's expertly informative and frequently perceptive introduction, which treats matters textual, commercial, and aesthetic. Existing manuscripts are painstakingly annotated and described in detail to demonstrate Hogarth's agonizing perplexities with regard to the organization and the assimilation of new concepts that were spiralling panoramically and associatively from his basic premises. How his analysis of the ridiculous persisted in intruding upon his analysis of beauty until it received almost equal emphasis is an outstanding example of the fluidity and richness of his powers. The present editor has in effect done for Hogarth what F. W. Hilles did for Reynolds some two decades ago. Both studies demonstrate conclusively, through the use of primary materials, that, charges by hostile contemporaries notwithstanding, the critical reflections of the two painters were in the main assembled, developed, and revised by themselves alone, although, in Hogarth's words, a few interested friends may have offered "some assistance in the performance." Professor Burke has gathered evidence to show that Hogarth received suggestions from several minor luminaries of the period: Dr. Benjamin Hoadly, James Ralph, and the Revs. James Townley and Thomas Morell. The latter, an annotator of Locke, emended sections of the third draft with a view to stylistic clarity, and was responsible for translating those sections in Xenophon's *Memorabilia* in which Socrates discourses to the statuary Clito on the positive relation of fitness to beauty; this was, of course, to become one of Hogarth's cardinal tenets. However, Hogarth had evolved the theory of *la figura serpentinata* long before Dr. Kennedy, another associate, found a buttress in Lomazzo's Mannerist critique of Michelangelo.

Professor Burke has been admirably sensible in selecting the relevant aspects of Hogarth's commercial career. He devotes considerable space, and rightly so, to Hogarth's altercations with the connoisseurs, and to his efforts to secure his financial independence through the enactment of the Copyright Act which stabilized the status of the engravers. Hogarth's part in the revolutionary pamphlet, *The Case of Designers*, has been more than merely adumbrated. These practical ventures are never discussed in the abstract; the editor is steadily equipped to relate them to the framework of later expressions of aesthetic theory, the topic which concludes his introduction.

In this final section, Professor Burke fully establishes Hogarth's stylistic trends in the broad European movements of the baroque and the rococo, categorizing him as "the supreme master of the satiric rococo." He has many illuminating things to say about Hogarth's approach to academicism and the "grace beyond the reach of art"; problems of empathy, aesthetic surface, and the linear versus the painterly line are carefully probed. Yet his approach, perhaps because it is so lucid, may be said to deprive Hogarth's critical enunciations of the problematic. It is not that this reviewer longs for the ambiguous, but that Hogarth calls for complexity. His doctrines were multivalent, not simplistic. Further, the discussion of possible influences upon Hogarth's theories is too perfunctory. It is not sufficient to refer to Edmund Ferrer's *Clavis Hogarthiana* (1816), a collection of sources, mostly in Latin, which contain ideational parallels to Hogarth's precepts that he "never read, and could not understand," as a kind of justification for not offering more analogies to contemporary criticism. Whether Hogarth was aware of the directions of current speculation, especially among the Scottish empiricists to whose ideas his bear a striking similarity, is hardly the point. Affinities and the ambience in which they operate must be studied, even when the work in question has an avowed pedigree of unadulterated originality. Professor

Burke is far more satisfying in regard to the theoretical influences of the *Analysis* than he is in discussions of its intellectual provenance.

But this is to compliment the editor by taking him to task for not expanding his initial insights into a companion volume of aesthetic commentary. He has unquestionably fulfilled his primary duty by providing us with an impeccable text to work from, and an intelligent guide to it.

MARIA E. ALLENTUCK
Columbia University

Sam Hunter, *Modern French Painting 1855-1956*, 256 pp., 48 ill., New York Dell, 1956. \$.50.

The low price and attractive design of Sam Hunter's *Modern French Painting* should entice many a casual reader, while the widespread availability of the paper-backed book places the author under no responsibility to an immense potential audience. Thus, the reviewer must ask: how effective will this book be as an introduction to its subject, both in terms of a mass audience and as a textbook?

Mr. Hunter has chosen the past century of French painting for his subject, and towards the end of his text he is forced slightly to break out of his arbitrary limits as Picasso, Miró, Chagall and Modigliani are introduced, 'French' painting turns into 'Modern' painting, and the last chapters of the book deal with painters everywhere in Europe and in the United States. This is inevitable, of course, and is by no means embarrassing to the author or to the reader. Truly disconcerting, though, is Mr. Hunter's concept of modern art, which he views as a single organism which somehow evolved out of the art of the past. In this book we learn nothing about the artists who did not contribute to this evolution—only the fittest survive, as in any workable evolutionary scheme—and as a consequence we have no idea of the artistic environment in which Courbet, Manet, and the Impressionists found themselves. We can see the public and the critics of the 1870s

and earlier for their short-sightedness without trying to understand what it was they did appreciate. We are told only that 'official' art is bad, without being troubled about the reasons why it was bad or how it came to be so influential. In his first chapter, Mr. Hunter writes of the *Salon des Refusés* that it "... robbed official art institutions of their sanctity and created the schism between progressive and academic art . . ." This assertion has been made by many writers in the recent past, and Mr. Hunter repeats it uncritically; his reader is mystified, therefore, to discover on reading further that Manet, Monet, Renoir, Pissarro, Sisley, Bazille and Cézanne all tried their luck again at the hated official Salon after the *Refusés* was discontinued.

Besides avoiding the question of the relationship between the 'official' and the 'progressive' artist, Mr. Hunter seems vastly to oversimplify the situation in the 19th century, and he does not let the reader see that he is uneasy in doing so. He realizes this problem in terms of the present century when he writes: "From the end of the nineteenth century to the present, isolating the crucial masterpiece becomes a treacherous business. Painting seems to move more quickly, the personalities are more diversified, and the leisurely evolution of a style and its crystallization in a single great painting are less common." Could it not be that the situation 75 years ago was just as rich and possibly even more confusing than it is today? Perhaps this portion of the book would have been improved if Mr. Hunter had done as John Rewald did in *The History of Impressionism* and made the profusion of talent and theory come alive in a more believable environment, instead of picking up the few works which in retrospect are most meaningful.

Mr. Hunter's book is partly a recital of the lives of the artists he treats and partly a summary of their aesthetic theories. His writing, for this reviewer at least, is often imprecise and his descriptive terms are frequently jarring. Furthermore, his text includes a number of questionable state-

ments—both of fact and of interpretation. Occasionally he chooses his quotations unwisely, leading himself to obscure a point rather than clarify it. For instance, when he quotes Mallarmé: "To name an object is to do away with three quarters of the enjoyment . . . to suggest it, to evoke it—that is what charms the imagination," and then suggests that Gauguin's work fulfills this purpose, he leads the reader into hopeless confusion. The clear shapes of Gauguin's painting seem ever so much more specific than the forms of an Impressionist painting, and our feeling is that in this case the visual facts contradict the verbal analysis. Certainly this passage tells us nothing about the qualities of object, shape, and color which Gauguin and his followers regarded as the source of their symbolism; and furthermore, Hunter could have availed himself of recent work which has connected Mallarmé's theories with Impressionist painting.

Elsewhere in his book, Mr. Hunter asserts that "with the Post-Impressionist period begins the decline of traditional easel painting," and suggests that recently a quality akin to architectural decoration or mural painting has become more important than before. This is certainly true in a few cases, but one has only to think of the work of the *Fauves*, or of the major portion of the output of Picasso or Klee, to see the limitations of this generalization.

Art Nouveau is described as a decorative style "derived from the flat arabesques of Cézanne and Seurat; from the free curves and serpentine of Van Gogh, Lautrec and Gauguin and their decorative derivatives in the North European painting of Munch, Toorop and Hodler." Not only does Mr. Hunter deal unkindly with the Northern painters, but he also fails to take account of one of the most interesting phenomena of the 1880's and 90's: the spread of a new stylistic language from architecture, craftwork and graphic arts into painting, all on a truly international scale. Mr. Hunter is certainly not responsible for the misspelling of Van Gogh's friend as 'Dr. Cachet', but one or two other infelicities of language must be noted. He refers to

Guimard's Metro 'sheds' ('stations' must be intended), and speaks of the 'collotypes' of Degas.

There are a number of other points on which this reviewer would take issue with Mr. Hunter, but there is not space for more discussion here. It seems doubtful that the casual reader will be very much attracted either by Mr. Hunter's text or by his plates (many of which are poorly reproduced and cropped considerably), while for use as a text-book the approach is too superficial and the historical framework too flimsy. *Modern French Painting* is an inadequate book rather than a bad one.

ALAN M. FERN
University of Chicago

Wilbur D. Peat, *Pioneer Painters of Indiana*, xx + 254 pp., 85 ill. (1 in color), Indianapolis: Art Association of Indianapolis, 1954. \$7.50.

When Mary Q. Burnet published her *Art and Artists of Indiana* in 1921, a reviewer might well have said that the subject was then adequately covered and for a long time to come. This reviewer is tempted to say the same of Wilbur Peat's exhaustive work. Here is another proof of the axiom that each subject should be re-appraised (and possibly republished) every generation or two because taste and scholarship are constantly changing. Burnet typified her own rose colored attitude toward painting in her introduction: "Let us make our acknowledgment to the beauty and art of our environment. Let us be fair-minded critics, and learn to comprehend the work of our artists. . . . The real artist sees with his imagination, drinks in the harmonies of nature, and is the greater for expressing the beauty of our own Hoosier state, uninfluenced by the stereotyped trend of the masses."

Peat in his scholarly and objective introduction says, ". . . while no celebrated painters worked in the state during the period under consideration, and no breathtaking masterpieces were produced, the fact that a hundred or more men and

women seriously and professionally painted here, leaving to posterity numerous portraits and landscapes. . . is reason enough to compile biographical and critical notes on the subject." This compilation covers a period of fifteen years, with material gathered from county histories, city directories, journals, genealogical registers, newspapers, letters and other manuscripts.

The book should be of interest to students of American painting as a whole, for the light it sheds, locally and with documentation, on the itinerant painter, the influence of the camera, the legend of the stock bodies painted through the winter, with the heads filled in later, and the primitive painter. "In most of the towns [the painters] entered, they rented rooms for a few days and inserted announcements in the local newspaper [some of which are here reproduced]. These printed declarations all followed the same pattern. They boldly displayed the painter's name, invited the ladies and gentlemen of the community to come and view specimens of his work, and guaranteed satisfaction at moderate prices. If business was not brisk enough to take care of all expenses the visiting artist usually painted his landlord's portrait—and perhaps that of his wife—in lieu of rent. . . . This type of statement has been made before of itinerant painters, but Peat supports his statements better than most writers on the subject.

Of the camera Peat says that it ". . . exert considerable influence on the portrait painter and his work. First, it led the client to expect greater verisimilitude in a portrait since he now had photographs to prove that an exact likeness was possible and detailed rendering was desirable; second, many a painter turned artist-photographer, combining the two techniques and thereby increasing the popular appeal of his product—not to mention the simplification of getting accurate likenesses. The prevalent method was to make a faint enlargement of a photograph, mount it on linen or cardboard, and then go over it with oil paints. . . . Paint was applied thickly enough to completely cover the

photographic image. . . . The prevailing legend that itinerant portraitists painted in advance a number of stock bodies, leaving a blank area where a face could be inserted later, cannot be supported on the basis of existing evidence, nor from the standpoint of practical procedure. . . . The awkward joining of heads and shoulders, arms and hands . . . are not indications of prior painting of those parts, but of lack of skill." The author also makes an often forgotten distinction between the work of the primitive and the semi-competent painter.

The material in the book is primarily covered in a geographic rather than a chronological manner, except for the last two chapters, on Indianapolis, in which the latter approach is possible. It is well, although not lavishly, illustrated and contains not only a good index, but a roster of painters, a bibliography, adequate notes and a sales-helping list of the private owners of the paintings mentioned in the book. The admirer of the Brown County style of painting will be disappointed if he seeks its artistic history here, since this work covers painters active in Indiana to only the year 1885. The book is handsomely designed and well produced.

FRANK J. ROOS, JR.
University of Illinois

of collating, identifying, and preparing the material for publication is obvious to anyone who thumbs through the pages.

The primary purpose of the book is suggested in the preface and shown in the arrangement of the material. It is a record of persons connected with Kentucky prior to the Civil War, their biographies and likenesses being arranged under the counties in which they lived. Its second purpose is the recording of artists who painted the portraits and the publishing of as much information about them as the author could find. Only the briefest data in this respect will be found in the main body of the work (captions accompanying the illustrations give the media, sizes, artists, and owners) but the appended Notes on Artists is a rich and useful directory. Of the more than 600 painters who are included some were easteners or Europeans, whose only connection with Kentucky was the fact that they painted some of the state's notable sons or daughters; many were residents of southern Ohio or of other neighboring states, who probably did not paint at all in Kentucky but had among their sitters several men and women from the Bluegrass State. This accounts for the fact that the directory includes such well-known names as Copley, Couture, Dunlap, Eicholtz, Elliott, Hervieu, Huntington, Inman, Morse, Peale, Stuart, Sully, and Vanderlyn.

However, the majority were regional artists and for the serious student of American painting of the period—particularly for those interested in happenings west of the Alleghenies—the photographs and biographical notes will prove most useful. Few of the 300 portraits have been previously published and work by many of the painters have not hitherto been reproduced. The notes include information about a large number of Kentucky and Ohio artists whose names have not appeared in histories, and the author has been able, by diligent research, to amplify the biographies of others. In this respect one regrets that the work of more of the Kentucky artists discussed in the notes cannot be studied through reproductions of their

Edna Talbott Whitley, *Kentucky Ante-Bellum Portraiture*, xii + 848 pp., 264 ill., Richmond, Va.: Whittet and Shepperson, 1956. \$17.50.

Another contribution to the sparse literature dealing with Midwestern painting of the first part of the nineteenth century will be found in this impressive book by Edna Talbott Whitley, of Paris, Kentucky, containing as it does full-page reproductions of 300 portraits and notes on more than 600 artists. The work grew out of a collection of photographs assembled over a long period of time by the Historic Activities Committee of the National Society of Colonial Dames of America in the Commonwealth of Kentucky. The perseverance and devotion of the author to the task

work: although the photographs illustrate the work of 80 out of the 600 or more listed, we should have welcomed the opportunity to see the style of work and judge the artistic caliber of such men as Francis Alexander (during his Kentucky sojourn), Jean Aubrey, William Bambrough, George Beck, William Cogswell, John Eckstein, and Nicola Marshall, to mention only a few.

The reader will find, however, that a number of the region's artists have been more than adequately treated with reproductions of their work as well as notes on their activities: Audubon, Bancroft, Bush, Bradford, Davenport, de Franca, Frazer, Goddard, Harding, and particularly Jouett, Kentucky's most eminent "old master."

A number of problems still await clarification. Seventy of the portraits are by unidentified limners. Many have uncertain attributions. Other attributions are questionable when one compares the photographs which are reproduced. But the author, in spite of her thoroughness and ability, was not in the position, nor was it the intention of the work, to attempt further stylistic analyses or appraisals of quality. This awaits the scrutiny of trained historians of art. Such historians, and many, many others, will be very grateful to the author and the Colonial Dames for making so valuable a compilation available—the first comprehensive volume on Kentucky painters and their work.

WILBUR D. PEAT
John Herron Art Museum

Milton W. Brown, *American Painting from the Armory Show to the Depression*, xii + 244 pp., 156 ill., Princeton: Princeton University Press, 1955. \$15.00.

The period under review is delusively short. The Armory Show (1913) had barely begun to show its influence when John Quinn started to sell his collection (1926) and prove that the monetary value of modern art was startlingly high. Three years later the stock market crashed and ushered in the Depression. Mr. Brown has a small canvas in point of time. But

he puts a lot into it.

He begins with that whipping boy of the liberals, the poor old National Academy, which, because of its standing "square against the course of history . . . is generally accepted as a term of probation." For Mr. Brown, to be square against the course of history is to be uninterested in the class struggle or, rather, more interested in art-for-art's sake. Yet Henri and Bellows were Academician and interested in the social struggle. Does this show that the N.A. stood athwart progress? Nor is it to say that such artist lacked social consciousness because there were other able Academician, like Pennell, who saw the "picturesqueness" of nature or of industrial subjects. It all depends on a man's gifts. Some see nature in one way, some in another. Pennell, who reacted strongly to the activity and beauty of, say, New York Harbor (on which subject, with the use of poster white, he was most truly a pioneering artist) was probably a better illustrator than Glackens, whom Mr. Brown does not consider a realist at all except when he was reporting or illustrating. But Pennell had a feeling, somewhat romanticized, for types, if not for the class struggle. In much the same way Jerome Myers did not preach revolt. Mr. Brown with acumen says that Myers "believed the poor were well off as they were. Although he was more immersed in slum life than any of the other realists, he never saw it as a social laboratory."

Mr. Brown's taste is for genre, and class-struggle genre at that. Seventeen years ago he wrote one of the best articles on New England genre. In it he told us, as he does now, that the foundations of a new approach to genre, as established by the "Ash Can" School, were made on the discovery of the city slums, the squalor of city life, and the excitement of crowds. He told us that the Depression jarred the artist into preoccupation with social ideas, that the resultant art avoided the picturesque and the humorous, and that it was accused (actually quite justly) of being radical, propagandist, and (less justly) derided as incompetent. But Mr.

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Brown was wrong when he told us in this article of 1939 that from such art was born a truly national style. Where are the Bentons of yesteryear? We have had since then the predilection for Magic Realists, Morris Graves, Jackson Pollock, abstraction et al., which have somewhat swamped the type of genre which Mr. Brown likes. Certainly, as Mr. Brown himself admits, modernism stemming from Cubism and Expressionism dominated American art for the first two decades of the twentieth century. One has only to look at the work of Covert, Russell, Man Ray, Dove, Davis, and Demuth to see that no realists were they.

What, then, is the realism by which American art is known from the Armory Show to the stock market crash of 1929? It can be summed up in Bellows, Du Bois, Coleman, Hopper, Burchfield (without his fantasies), Benton, Wood, Curry, Miller, Soyer, and Marsh. Mr. Brown fails to mention the influence of the Harmonie Club in giving some of these men their introductions to the public.

Marin, Weber, and Hartley are Fauvists for Mr. Brown, while under modernism are lumped not only what Duncan Phillips has called The Immaculates (O'Keeffe, Sheeler, Dickinson, Niles Spencer) but also Dabsburg, McFee, and Maurer. Naturally Mr. Brown does not find much warmth and sympathy here, yet even the Ash Can School was most outstanding for warmth and sympathy before the Armory Show.

What conclusions does this lead to? That the warmth and sympathy to be expected from genre were pretty well spent by 1913 when modernism began to black genre out.

Mr. Brown has selected as illustrations apt paintings but often not beautiful ones. Beauty is too likely to go under with genre, but not with modernism. The studio picture and the conservative picture also suffer from the class struggle. What Pennell did for New York harbor in watercolors and oils should have been shown. Halpert and Sterne are treated as tame conservatives. Gifford Beal is not treated at all. Speicher is bulked with other "academic" painters. Demuth's still-lifes are

not illustrated nor are O'Keeffe's landscapes. Rockwell Kent is not instanced through his great landscapes with their stream-lined clouds. Belittlement of paint quality goes hand in hand with a lack of aesthetic discrimination; hence, Mr. Brown gives few color notes by which the pictures as the work of a painter's style may be distinguished.

Nevertheless, social art did invade "the sacred precincts of the 'fine' arts," but this was mostly in the nineteen thirties, after the termination of Mr. Brown's period—and is really the matter for another book. Even so, American art has yet to see its Barlach and its Forain.

JAMES W. LANE
Marymount College

John Marin, text by William Carlos Williams, Duncan Phillips, Dorothy Norman, MacKinley Helm, and Frederick S. Wight, 80 pp., 51 ill. (15 in color), Berkeley: University of California Press, 1936. \$3.50.

There have been a dozen and more full-dress Marin shows in major museums since the Museum of Modern Art's retrospective of 1936. And, while the definitive monograph has yet to be written, the literature on the artist is extensive. It therefore seems legitimate to question the usefulness of another large Marin show, and of an accompanying catalogue that is more reminiscence and *homage* than history. In extenuation, it should be noted that the exhibition originated in Los Angeles (at the galleries of the University of California) and was circulated to a number of institutions in areas remote from earlier Marin shows. Perhaps, too, a certain amount of redundancy in contemporary exhibitions is unavoidable, and is even desirable in this great sprawling land of ours. The extension and diffusion of contemporary artistic culture may help significantly to relieve the aspiring young modern artist of provincial pressures in our smaller centers and could conceivably create an atmosphere more favorable to experiment.

In judging repeat performances on an

artist's work, however, such cultural rationalizations must be weighed against more serious determinants, namely, new material and fresh insights. The Marin catalogue suffers from an insufficiency of either. The legend of the man has also begun to overshadow his work, and there is a growing tendency to see him through a set of romantic stereotypes. Surely, Marin is by now one of the most difficult modern Americans to treat in some new, refreshing way. His picturesque speech and manners, his loose Whitmanesque gestures, curious antipathies and mystic empathies, his sheltering behind the Stieglitz charmed circle and their mystique of Art and Life are all too familiar and block the way to his art. Like Stieglitz, Marin has become so identified with the heroic period of American modernism that he is almost inaccessible to objective and conventional esthetic criteria. One of the few original ventures at criticism in recent years has been James Thrall Soby's admirable discussion of his art in *Contemporary Painters*, where the writer tried to pry Marin loose from his myth and see him as a European might, with most stimulating results.

Marin's own robust enthusiasms and lyrical effusions in prose are an additional hazard; they are catching. Thus, the catalogue is pitched too high from the start, commencing with William Carlos Williams' homely prose-poem and Dorothy Norman's excited description of the artist's "life-giving, love-giving, song-giving" powers. Here we are in the presence of evangelism, far from the sobering disciplines of the analyst and historian. One is at a loss to know what attitude to adopt, confronted with this material; such ritualistic gestures are coercive and excluding. They can only be shared by initiates and cult-members. Duncan Phillips not only asks us to share his uncritical enthusiasms, but also his prejudices, using Marin to depress the reputation of contemporary American abstract painting. And he rather recklessly compares Marin and Ryder, "Yankees both and ancient mariners both, the lonely voyager over the

perils of enameled pigments and us traveled, profoundly imaginative design." Frederick Wight's interesting essay may overcome a too catchy title, "John Marin Frontiersman." Indeed, the reader does find something larger than life, Bunyan-esque and folkloristic about Marin. And the artistic personality is not bogus; Marin was absorbed by the self-invented myth of himself to the very end, and it was confirmed by everything he said and wrote. But the legend has outstripped the style; for some of his writers it has begun to serve a provincial arrogance and has been used to create a misleading picture of his art and its derivations.

Marin, the man, is there in the catalogue, individualized, vivid, often finely drawn in the essays by Wight and Helm; the artist, however, is blurred and out of focus because he is not situated sharply enough historically, within the context of the painting revolution of his time. The most egregious fault is a thumping over-emphasis on Marin's egocentric Americanness, on his pride of place. It virtually amounts to a conspiracy to eliminate Cézanne, the Fauves and Cubism, indeed the whole European sense of art on which Marin's style is based, from any discussion of his development. A smug exclusiveness of this kind, whether the result of misdirected patriotic zeal or insensitivity, is still the major vice of writers on American art. It can lead to such erratic judgments as MacKinley Helm's assertion that Marin was a "greater constructor of landscape" than Cézanne.

SAM HUNTER
New York

William Fleming, *Arts and Ideas*, xiv + 797 pp., 362 ill., New York: Henry Holt, 1955. \$6.75.

Attempts at seeing the interrelations among the various artistic activities and humanistic disciplines of occidental man are as old as western culture itself. For the most part, considerations of correspondences between the arts have remained throughout history, within the realm of

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speculative philosophy. In the last few decades, however, educators have entered the lists with an eye on the practical possibilities of organizing courses of study which cut across the heretofore air-tight departments of history, philosophy, literature, music, the visual arts and the social sciences. This movement has gained sufficient momentum so that no institution of higher education, from the humblest junior college to the greatest of established universities, can hold up its head in the academic world unless it is making an attempt or an experiment to offer, in some corner of the campus, a course called "Fine Arts," "Comparative Arts," "Interrelated Arts," "Introduction to the Arts" or just plain old fashioned "Humanities."

To meet the needs of this kind of classroom instruction, as well as the growing non-academic interest in an integrated account of the cultural history of western man, a host of publications have, in recent years, presented surveys of the entire field or dealt with a limited aspect of the total picture. The effect of many of these studies has been the same on the student as on the general reading public. One is left with either a sense of frustration from the attempt to untangle the complexities of cyclical, parallel or complimentary movements in the history of the arts as set forth in certain theory laden treatises, or else a sort of intellectual indigestion results from the attempt to assimilate the rich repast offered by exhaustive compendia of cultural-historical data. Instructors of the survey courses have met with little success in attempting to find a single text to serve their purposes.

William Fleming, the founder and Chairman of the Department of Fine Arts in the College of Liberal Arts at Syracuse University, has written a book which affords ready access to the arts by virtue of intelligent selectivity and an ingenious method of organization. Beginning with Athens in the 5th century B.C., *Arts and Ideas* covers the major periods of western art through the Middle Ages, Renaissance, Baroque, 18th, 19th and 20th centuries. Before each chapter stands a chronological

table, set out on a single page, of "General Events," followed by a list of the names of important figures in the fields of philosophy, history and the various arts. These tables provide an overall view of the periods with which they deal, which may be grasped literally at a single glance.

The opening section of each chapter sets the stage, so to speak, by identifying and describing the locale which is to be considered in detail. Thus in Chapter 1, Athens is the setting where, as the author states in his Foreword, "the cultural dynamics have reached climactic proportions; where the lines of influence converge and point to an inner unity; and where the productivity can provide a representative cross section of an important period." In the 2nd century B.C., Pergamon is the setting, in the 2nd century A.D., Rome, in the 6th century, Ravenna, in the late 11th and early 12th centuries, the Monastery of Cluny in France, in the late 12th and 13th centuries, the Ile-de-France, and so on, through 19 chapters. Chapter 20 deals with the 20th century in terms of "isms," thus acknowledging the impossibility of locating or defining the single most significant cultural center of the present.

Following each of these "curtain raisers," detailed discussions of representative examples of architecture, sculpture, painting, literature and music focus attention on the specific accomplishments of the age under consideration. The final section of each chapter is headed "Ideas," and here the dominant image or images which man has of himself and his experiences in a given place and at a given time, and which constitute the intellectual framework within which he lives and creates, serves to draw together the preceding materials into a "style synthesis." Some of these "Ideas" are, unavoidably, the interpretations placed upon the picture of a past age by present day scholars and historians. Whether the shoe of "Authoritarianism" fits "The Early Christian and Byzantine Styles," or that of "Hedonism" "The Venetian Baroque Style," must ultimately be judged by what critical acumen

the reader brings to the book. The author, in any event, has called his work an "Interpretive Study" and thus honestly admits the role which his own critical judgment has played in the historical analyses contained within the book.

The method of organization used in *Arts and Ideas* constitutes one of the major achievements of the book. This method is not, perhaps, analogous to the manner in which cultural history unfolds itself, but this arrangement of materials does minister to the nature of the learning process. Beginning with general considerations of a style period, made poignant by focusing on a particular time-space continuum, going on to narrow the discussion by detailed examinations of specific works of art, and finally broadening out again to a set of philosophical generalizations, each chapter presents itself in terms of a form no less artistic than many of the art products which are its main concern. Consistency is not, however, carried to the point of absurdity. Since it is impossible to deal even somewhat adequately with the 18th century in terms of a single cultural center, Chapter 16 begins with "The 18th-century Panorama," and touches on the important contributions to the period accomplished in England, France, Germany, Austria, Italy and Russia. Lest this difficult period get too much out of hand, however, much is brought together in the section entitled "The Mozartian Synthesis," where the reader is made aware of the meaning of the "universality" of genius through the ensuing discussion of *Don Giovanni*.

In other places discretion dictates omissions. Since architecture and sculpture were relatively less important in 17th century Amsterdam than painting and music, both of the former are passed over in favor of a fuller discussion of the latter.

Since, in a survey book of this type, a great deal must, of necessity, be left out, the question to be asked is: What is the principle governing the selection of materials, or, more accurately, the artistic monuments and masterpieces to be considered? The author has followed a con-

servative path, and chosen works which by the general consensus of opinion, today, and for some time in the past have been, considered aesthetically significant or adequately representative of a particular style. Even so, there is still a considerable amount of quantitative leeway. It is apparent that what has attracted the author most are those works which afford the best opportunities for relating them to other works of art. Where works of the same kind, that is, using identical media, such as two or more paintings, are compared, stylistic unities are exemplified. What is decidedly more original about this book, however, than the others of its kind, is the surprising number of examples of different media which are compared and found to have affinities. One of the most stunning examples of the interrelationships among the arts is displayed in Chapter 5, "The Monastic Romanesque Style." A series of capitals surmounting columns grouped in a semi-circle around the high altar in the third abbey church at Cluny are described. Two contain inscriptions, as well as sculptured depictions referring to music. By means of appropriate quotations from sacred scriptures, and an explanation of musical practices, the author indicates the close relationship which existed at this monastery between architecture, sculpture, music, liturgical texts and rituals, and religious philosophy.

The author's style of writing is as humane as his subject is humanistic. Aimed primarily at the student, the book has a wider, more general appeal because the author obviously considers students to be as human as the rest of society. The proper, impersonal point of view of a text book is maintained, but this by no means precludes the use of good natured humor, which is allowed not to sneak or creep in, but to bound through the book with a lively spiritedness which bespeaks a writer who is not only interested in his subject but enjoys discussing it.

Minor errors and faults can be found in the book. A certain amount of confusion revolves around the name Landini, a Landino. Listed under the heading of Music

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in the chronological table to Chapter 8, "The Early Italian Renaissance Style," is the following entry: "1325-1397, Francesco Landini, organist-composer at Florence." In the table to Chapter 9, "The Florentine Renaissance Style," we find, again under Music: "1325-1390, Landino." Both spellings of the composer's name are actually permissible, but not both sets of dates. In neither Chapter 8 or 9 is any mention made of the contributions of this extremely important composer. The index, on the other hand, refers to "Landino, Francesco, 398," on which page, in Chapter 10, the ill fated Landino, mentioned only in passing, turns out to be not the 14th century composer, but one Cristoforo Landino, a Florentine humanist who lived from 1424 to 1492.

Confusion aside, some discussion of Francesco Landini (1325-1397), the organist-composer, and instrumental music

in general in 14th century Italy, would have been desirable. Also, some reference to either the Van Eycks or the slightly older Hans Memling, both of whom are missing from the book, along with a reproduction of one of the paintings of these artists depicting the small, portative organ which was Landini's instrument, might have served two purposes at once.

The nature of this latter criticism and recommendation is, in point of fact, a compliment to the book's method. More examples of relationships, such as that suggested, will inevitably occur to the alert reader. *Arts and Ideas* is, in short, more than informative, it is provocative, and if it inspires an attitude towards the arts which seeks out further relationships not dealt with between its covers, it will have served its purpose and fulfilled its goal.

THADDEUS R. GATZA
Northwestern University

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